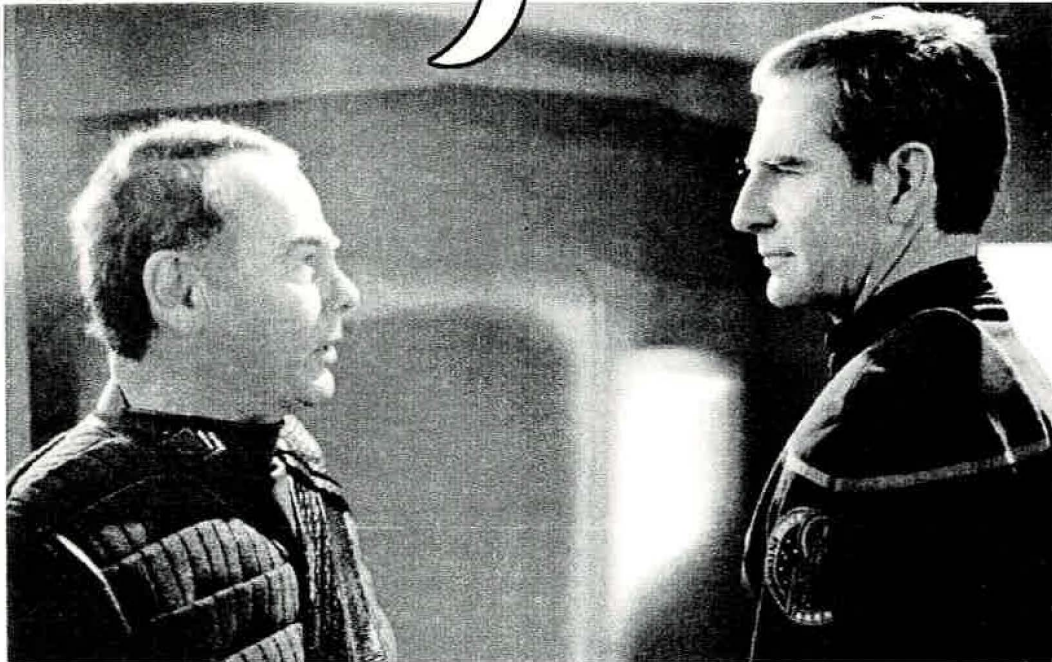


The Observer

From the Files of Project Quantum Leap

Are you sure this is what
Al the Bartender meant about
the leaps getting harder?



**Dean Stockwell and Scott Bakula:
Together again at last!**

Issue 26

September 2002

CONTENTS

Detained by Donna Dickenson 3
Catching up with Ray Bunch 5
Catching up with John D'Aquino 6
The Music of *Quantum Leap*, Part Five:
From Elk Ridge to Moon River
 by Karen Funk Blocher 7
A Dream Come True by Trudy Costagliola 13
Q&A with Scott, April 13, 2002 15
Weekend in St. Louis by Jo Fox 19
I Do! I Do! The Play by Jo Fox 22
String Theory Redux by Jim Rondeau 24
Index to Back Observer Issues 27
Other Voices 32

PROJECT STAFF

Project Chairman Karen Funk Blocher
National Project Observer Margaret Colchin
Publication Coordinators Sharon Major & Pat Orth
Contributors Margaret Colchin
 Trudy Costagliola, Donna Dickenson,
 Jo Fox, Jenna Major, Sharon Major, Jim Rondeau
Transcriptionist Trudy Costagliola
Graphic Coordinator Billie Mason
Website Coordinator Donna Dickenson
Cover by Karen Blocher, Photo © UPN
Thanks to John Blocher, Debbie O'Brien
 Jay Schwartz, LPOs & Leapers everywhere

Farewell to *Quantum Quest*

After 29 issues and 10 years, Emma Fee and Diane Fowler have ceased publication of the UK newsletter *Quantum Quest*. The final issue arrived last spring, but in quirky time-travel fashion was dated March 2003.

Since Emma is still out there "leaping" as a committee member for the UK convention, Leap 2003, to be held next May 23-25, we suspect "returning home" might not be an option. Further proof: Emma and Diane have now "leaped in" as editors of a brand-new newsletter, *Essentially Enterprise*. (see Other Voices p.32 for details.) Emma and Diane, you'll always be part of the *Quantum Leap* family.

A Letter from Melora Hardin

March 29, 2002

Ed. note: This arrived too late to be incorporated into the article published in our April 2002 issue, but I wanted our readers to see Melora's remarks about Dean.

Sharon,

Actually, *Papa Was a Preacher* was not my big-screen debut. I did *North Avenue Irregulars* long before "Papa..." I seem to remember that "North..." was meant to come out in theaters but was shown on television as a movie instead. But *Iron Eagle* came out before "Papa..." so I guess that was my big screen debut. "Papa..." was my first onscreen singing gig though and my song was solo and it's on the soundtrack to the movie. I have a copy of the soundtrack and would be happy to download a copy of my song on to my website for the fans. I've already promised a download of another song I sang in a more recent film, *Seven Girlfriends*, called "Anywhere the Wind Blows."

I do have fond memories of working with Dean that first time on "Papa.". I was seventeen and I remember thinking that he was quite an eccentric, but very professional and kind-hearted. When we worked together again a couple years later on *Quantum*, I was amused at how my perception of him had mellowed. He seemed less eccentric and was more approachable to my 22-year-old self. But both times I thoroughly enjoyed him.

Yes, I've been neglectful of my website lately and need to give it some attention. My baby has taken all my attention. I am working on a new Disney movie currently called *The Hot Chick* starring Rob Schneider of *The Animal* and *Deuce Bigalow, Male Gigilo* fame. It's been fun and I will be working on this film through May.

Sincerely,
Melora

Thank you Melora. Since her message, I've discovered that *Papa Was a Preacher* with Dean and featuring Melora's first on-screen-singing role is still available from the producers. RMBB (formerly Rosie Productions) is offering the video for \$31, including insured shipping, regardless of destination worldwide (NTSC format only). Write to Rose Marie Benton at:

RMBB
7054 Oak Bluff
Dallas, TX 75254

(A very nice review of this film appears in issue #16 of *The Observer*.)

The Observer No. 26, September 2002. Published semi-annually by Project Quantum Leap, an unofficial fan club. **SUBSCRIPTIONS:** *The Observer* is available by single copy at conventions or as part of a Project Quantum Leap membership. New memberships (any three issues): \$17 to US, \$19 USD to Canada/Mexico, \$27 overseas, payable to Project Quantum Leap. **DISCLAIMER:** *The Observer* is a non-profit, semi-annual magazine published by and for fans of *Quantum Leap*, who are solely responsible for its content. The copyright in the series *Quantum Leap* and its components is owned by Universal City Studios, Inc., which reserves all rights therein. This publication does not intend to infringe upon said copyright, nor any copyright owned by Belisarius Productions, Universal Television, Universal Pictures, Universal City Studios, Inc. or National Broadcasting Company, Inc., none of which has any responsibility for this publication or for the fan club which publishes it. All other material © 2002 Project Quantum Leap and its respective writers, artists, and photographers. All rights in any contribution to this publication other than the right of first publication herein revert to the contributor following publication herein. Submissions should be directed to Project Quantum Leap, 3801 Grindley Park, Dearborn, MI 48124. Send SASE for guidelines or email SMajorPQL@aol.com. All other mail to P.O. Box 30784, Knoxville, TN 37930-0784. See back cover for membership info, and so help me if you tear it off the zine you'll live to regret it! There are rules to Quantum Leaping.....

Belisarius Productions Update

Although *First Monday*, Don's mid-season series about the Supreme Court, has been cancelled, CBS did regard it highly enough to air the full 13-episode commitment. The stories were well developed and timely, but in all likelihood, the series was short-lived because three-quarters of the cast were over fifty years old. The series was a valiant effort and stands proudly on its own merits.

JAG, on the other hand, is one of CBS's top rated shows, generating a 14.8 Nielsen rating overall, with a final ranking of 16 for its 7th season. Reportedly, Dean will be a recurring character on *JAG* this season, as Senator Edward Sheffield, the role he created in *First Monday*.

Scott and Chelsea in Hamilton Benefit

Scott Bakula and Chelsea Field appeared in the second edition of the Hamilton High School *You Gotta Have Friends II* on April 13, 2002 in Los Angeles, with proceeds benefiting the Drama Academy department of Hamilton High. Almost forty fans came to the Benefit from all over the United States and, indeed, from all over the world, including Canada, Australia, Sweden, England and France.

Scott and Chelsea were the final act of the show, performing the duet *When the Kids Get Married*, from the musical *I Do! I Do!* They sang, danced and played instruments—Chelsea on violin, and Scott on the sax—showcasing their musical and comedic talents.

After the show, the organizers of the Benefit had set aside one classroom just for Scott and his fans. Following a half-hour Q&A with Scott, Jay D. Schwartz, Scott's publicist was photographer extraordinaire, taking pictures of everyone with Scott. After almost two hours, Chelsea arrived signally it was time to head home. A few more photos were taken, as a fantastic weekend came to an end. (For photos and a full report, plus a transcript of the Q&A, see Trudy's article beginning on p. 13.)

Scott and Chelsea star in Benefit in St. Louis

On very short notice, Jay Schwartz sent out a memo to fans that Scott and Chelsea would be performing in the full-length musical *I Do! I Do!* in St. Louis, Missouri, Scott's hometown. In producing the event, BPI had been looking for a venue willing to donate the use of the theatre and staff, so that donations to benefit Our Little Haven could be maximized. Just two weeks before opening night, the announcement came that performances would be held at the Terri M. Fischer Theatre, on the campus of St. Louis Community College at Florissant Valley, just north of the city. As soon as the information was posted to the Internet, Leapers flocked to the phones to place their order. Two scheduled performances for Sunday, June 23 and Monday, June 24 sold out so quickly, tickets were offered for the dress rehearsal on Sunday afternoon. (Jo Fox's full account of the weekend begins on p. 19.)

I Do! I Do! was a Tony-nominated Best Musical for the 1966-67 season, as were Tom Jones (book and lyrics), and Harvey Schmidt (music) for Musical Composition. It

was well received by audiences and originally ran for a year-and-a-half, closing with 560 performances. The musical was based on the long running play *The Fourposter*, which opened in 1951.

Both the original play and musical encompass the significant moments during a 50-year marriage, with the opening scene (the wedding day) just before the turn of the 20th century. The St. Louis presentation adhered closely to the original libretto (Scott wore a nightshirt in one bedroom scene), but for the most part the era depicted could just as well have been from the 1950's to today. The characters, attitudes and music are as relevant now as when they were first written.

The musical is a two-person showcase. With 16 songs the action on stage never lagged, and whether Scott and Chelsea were performing a solo or a duet, their energy never flagged. Both were onstage for the majority of the time, and the little time offstage (during the other's solos) was probably spent changing costume and getting a quick drink of water. (For a scene-by-scene description of the play, see Jo Fox's account on p. 22.)

Dennis Deal, as director, provided the musical arrangements, choreography and conducted the 8-piece orchestra. Even those who are unfamiliar with the show, may recall having heard Ed Ames' 1967 hit song, *My Cup Runneth Over*. Once having seen the show however, the songs have an easy rhyme and rhythm that are readily recalled.

The Communications Department at the college provided sound, lighting and some of the sets, with the assistance of students and community members. The magnificent array of costumes were handled by Kathryn Morrison courtesy of Paramount Studios.

The performance benefited Our Little Haven, a therapeutic residential treatment facility in St. Louis. Their primary focus is providing care (and locating adoptive parents) for babies and young children who are drug affected, abused, or neglected, or who may be HIV impacted. The organization received an estimated \$15,000 from the three performances and accompanying donations. This is certainly a worthy cause and fully tax deductible. More information can be found at www.ourlittlehaven.org or donations sent to Our Little Haven, P.O. Box 23010, St. Louis, MO 63156-3010.

About that QL movie

An item in the July 10, 2002 *Hollywood Reporter* created quite a buzz among Leapers, announcing that the Sci-Fi Channel "has ordered a two-hour movie/backdoor pilot of the new version, which Sci-Fi president Bonnie Hammer described as 'updated, fun and maybe with a female leaper, too, this time.'" They went on to say that "*Quantum Leap* creator/executive producer Don Bellisario is on board to executive produce the remake for Sci-Fi."

It turns out that this "announcement" was a bit premature. Don himself read the announcement and didn't know a thing about it. There may have been talks in the meantime, but there is nothing definite.

“DETAINED”

Scott and Dean Together on *Enterprise*

By Donna Dickenson

April 24, 2002 marked the on-screen reunion all Leapers have been waiting for: Sam and Al, Scott and Dean. However, Dr. Beckett was not continuing his time travel, and Admiral Calavicci was not continuing his efforts to bring Sam home. April 24 was the airdate for *Enterprise* episode number 21 - “Detained.” Leapers watching that episode witnessed the next level in the acting relationship we’ve all come to respect and admire.

“Detained” begins with Ensign Travis Mayweather awakening in a strange room, Captain Jonathan Archer unconscious next to him. The room turns out to be a cell within a “detainment complex” run by a race called the Tandarans. Archer and Mayweather had been in their shuttlepod exploring unusual energy readings behind one of the Tandarans moons, unknowingly violating a Tandarans military zone, when they were captured.

Mayweather pokes his head out of the cell, and sees a couple of Suliban walking around the hallway. He awakens Archer with the news. The two of them start to explore their surroundings. Their fear is evident as they encounter the creatures whom not so long before had threatened their lives.

A signal goes off, and the complex’s guards come around for a sort of inspection. The head guard, Major Klev, takes Archer and Mayweather to meet the head of the camp, Colonel Grat. This meeting marks the first scene between Scott and Dean, and although there are at least two or three other actors in the room, the two of them command your attention from word one.

Colonel Grat is cordial, but very “military” and by the book. He uses a small hand-held device to reveal the information gathered about Archer and Mayweather from their ship’s database. A small nod to Ziggy and the handlink? In any case, the sight of Dean once again peering into his hand to give Scott the history of the present situation had to bring a chuckle to their audience.

Archer tries to explain away the trespass as explorers just being “simply curious.” Unfortunately, actions have consequences; the two humans will have to wait to stand trial in front of a Tandarans magistrate in three days.



Screen capture by Billie Mason

You can see Archer and Grat begin to feel each other out. Archer quietly assesses his captor, as Grat reveals more information about the Suliban prisoners. Grat instructs Archer and Mayweather to keep to themselves and stay away from contact with the Suliban. When everyone leaves the office, you sense Grat feels confident that his “guests” will follow his orders. Grat doesn’t know Archer very well, does he? We all know Archer isn’t about to “keep to himself” and sit quietly in his room for three days.

Archer discovers that the complex’s Suliban prisoners (who include women and children) are not members of the Cabal. In fact, they hate the Cabal just as much as he does. Taking this knowledge into his second meeting with Grat, Archer is prepared to confront Grat on the detention of these innocent people solely on the basis of race. Instead, Archer is confronted with his own history with the Suliban.

Grat is subtle at first with his questions, expecting Archer to be cooperative. After all, the enemy of my enemy is my friend. However, Archer is no longer the Suliban’s enemy – at least not the enemy of those Suliban in the complex. As we discover, Grat sees no difference.

Grat first asks Archer why he's been interacting with the Suliban despite the orders not to do so. Archer somewhat apologizes, stating, "It's a big problem with me. I'm just too damn curious." Grat then reveals his own curious nature, and the information he has gathered from Tandarani Intelligence agents about Archer's past Suliban encounters.

Grat asks Archer question after question. Archer asks his own questions about the detainment of the Suliban. We watch Grat's anger and paranoia slowly bubble to the surface, and then explode. Archer stubbornly holds back the desired information and challenges Grat on his reason for detaining the innocent Suliban. Grat ends the confrontation by threatening to hold Archer indefinitely until he reveals what he knows.

It would have been easy for Archer to give Grat the information, but as Archer states later to Danik (the Suliban he befriends in the complex), "I don't like being strong-armed, and I don't like what he's doing to you and the others." His desire to protect the innocent leads him to reject Enterprise's rescue attempt, and to plan an escape by the prisoners.

The third confrontation between Grat and Archer is short and violent. Grat says he's willing to reach a compromise with Archer, and asks him to tell only what he knows about Silik – the main Suliban villain. Archer remains defiant, even flippant:

Grat: Just tell me what you know about Silik.

Archer: Well, he's about this tall... (indicating Silik's height with his hand), a little on the scrawny side. Bad teeth.

Grat then shows Archer the communicator Enterprise beamed down the night before, and a bloodied Mayweather from whom the communicator was taken. Archer lunges at Grat, but a Tandarani officer uses a prod-like weapon to stop Archer's attack. Grat then orders Archer put into isolation to order to break his resolve.

The final scene for Grat and Archer takes place in Archer's isolation cell. Lt. Malcolm Reed, disguised as a Suliban, frees the Captain after the successful

escape of the Suliban prisoners. Grat blindsides Reed, and knocks him unconscious. Grat then attacks Archer, holding Archer at gunpoint, and furiously condemning his actions:

Grat: You had no right to interfere!

Archer: This is not about my rights! It's about theirs!

Grat: They have no rights! They lost them the moment the Cabal began attacking us!

Grat tells Archer that he hasn't freed the Suliban, but has instead given the Cabal eighty-one new soldiers. Reed recovers and blindsides Grat, allowing Archer to wrest the gun away. Archer, furious at Grat and in pain from Tandarani torture, is ready to smash Grat with the weapon. Grat looks at Archer's raised hand, and then looks at Archer with some fear, but perhaps with more confusion at Archer's anger towards him. Archer decides to show mercy to Grat, and leaves him in the cell unharmed.

"Detained" was described by *Trek Today* as being the first episode to comment upon post September 11 events. It was also described as an episode that followed in the Original Series tradition of commenting upon today's social issues. I might add, a tradition continued by *Quantum Leap*.

When PQL interviewed Scott in February 2002, we asked him about the social commentary of "Detained," and he replied, "...Obviously this mirrors some of the experiences we've been reading about with regards to encountering Arab-Americans since September 11th. Certainly the events of September 11th have and will continue to affect the writers and producers of *Enterprise*, and any opportunity to expand upon our emotional and spiritual landscape is time well spent."

We did not know at the time of the interview that Dean was going to be a part of "Detained." How wonderful to discover Dean would be sharing this opportunity with Scott – an opportunity to turn society's mirror back upon itself and to take a look within.

CATCHING UP WITH RAY BUNCH

Telephone Conversation August 27, 2002

By Sharon Major

A year after his Emmy-nominated score for *Papa's Angels*, BPI once again sought out Velton Ray Bunch to compose the music for *What Girls Learn*, which premiered on Showtime in October 2001.



Ray Bunch, Director Lee Rose and Executive Producer Tom Spiroff at the premiere of *What Girls Learn* at Paramount Studios

Since then, Ray has been recruited to compose the musical score for several episodes of the first season of *Enterprise*, specifically "Silent Enemy," "Acquisition," and "Desert Crossing." In fact, the music for "Desert Crossing" was one of the favorites at one fan website this summer.

Sharon: I was watching *Enterprise* the other day and for once they didn't "scrunch" down the credits. I happened to spot your name.

Ray: Well, there you go!

S: I went back to my tapes and it looks like they have a rotation of people who score the show.

Ray: Yes, they do.

S: Is this typical for Star Trek?

Ray: Well, I believe it is. I'm the new boy on the block. I just started last year with them and from what I can see they've always rotated at least three or four composers.

S: So, you're going to be with them this coming season?

Ray: Yes. [Ed. Note: *Enterprise's* 5th episode, "A Night in Sickbay," will be Ray's first score for the new season. The storyline focuses on Capt. Archer and his dog, Porthos. Tentative airdate: Oct. 16, 2002]

S: Do they keep you pretty busy?

Ray: No! [laughing] It's not like doing *Quantum Leap*, which was weekly. It's more like about once every two months, and it takes a couple of weeks to do it. So it's two weeks of terror and six weeks away from it.

S: Anything else then on the wheel for this coming fall?

Ray: I'm doing a Lifetime movie (again with Lee Rose) called *This Much I Know*, and a new television series on the Warner Bros. Network, called *Black Sash*, which is a temporary name. I'm not sure if that will hold or if they may change it. That will be starting up probably in November.

S: I assume it's a drama.

Ray: I don't know much about it. I know that sounds funny, but a producer I worked for last year on *Nash Bridges* called to see if I was available and didn't really tell me much about the show. I don't think it's even been cast yet, so I really don't know much about it. It will be a drama. That's what I do.

S: Is the music for *Enterprise* pretty much the same from week to week? Do you have the same musicians that you call in?

Ray: It's a little different in that we use a fairly large orchestra. It's more of a symphonic approach to scoring. A lot of the same musicians are used, although it's really up to the individual composer as to which musicians he wishes to call.



Recording session for "Silent Enemy"

S: "Acquisition"—with the Ferengi—was the rerun episode I watched, because I think they are funny.

Ray: That was a well-written episode. I didn't know anything about the Star Trek series at all—I never was a Trekkie—and it's been kind of fun learning about all that stuff.

S: Thank you so much for your time.

Ray: Good to talk to you again.

Photos courtesy of www.veltonraybunch.com

CATCHING UP WITH JOHN D'AQUINO

E-mail correspondence September 13, 2002



John at 2001 Orlando Leap -- Photo by Jenna Major

Hi John,

I have been busy working on the next issue of *The Observer*, and I just realized that we (the *QL* family) didn't have a chance to see you this year. It's a bit strange to have such a long time go by without hearing how you are doing.

Dear Sharon,

Thanks for your interest. Yes, it feels strange not to have all connected this past year. I missed seeing the Leapers as well. They've been so kind to me over the years.

S: I was checking out the Internet Movie Data Base (imdb.com) which seems to give a fairly up-dated resume for actors and such. Your entry lists *Hard Luck Cowboys* for the year 2001 but with sketchy info attached, so can I assume this is still in pre-production? We've been waiting so long for this to become a reality, I'm certain our readers would want to know of any progress.

John: The IMDB posts *Hard Luck Cowboys*. I had nothing to do with it being posted. I would prefer it wasn't until it gets made.

Unfortunately, the road to getting *Hard Luck Cowboys* into production has been very tough. We have a producer who has taken far too long to get it moving. My plan is to complete this next screenplay, get a literary agent and try and push both of them around town. I have confidence it will get made. But when?

S: Although not too much has yet been listed for this year, is there something we can watch for this coming fall?

John: I recur on *JAG*. My character was focused upon last season in a terrific episode ("First Casualty"). So far, I can be seen in the season opener on Tuesday, September 24th (I think). I saw some dailies yesterday and it looked quite good.

S: Lastly, in a telephone call Margaret quickly mentioned that you had gotten married. In the spirit of family (*QL*, that is) we would certainly like to extend our best wishes and blessings. Would you share the info with us? I know we all would be delighted to hear.

John: Thank you! Catherine and I were married in Los Angeles on June 1st of this year. The wedding was my primary focus for the first half of this year. Catherine has now joined an acupuncture practice close to Warner Brothers. I am back to screenwriting when I am not working.

The climate in Hollywood embraces youth. Youth being defined as fourteen to twenty-five. For any further proof, turn on your television. I find myself amongst a group of experienced actors who, in their forties, are facing sobering employment statistics. I have chosen not to get bitter and continue to try and be creative, remain happy and aware of my blessings. 9/11 should have taught us all that.

S: Thank you for generously sharing your time with us over the years. The last e-mail we exchanged came when you were in Florida, concerned about your dad's health. I do hope the crisis has passed and that your folks are once again doing well on their own.

John: Thank you, Sharon. My dad is a cat. At least nine lives. My brothers and sister and I are very grateful for their continued good health. Hopefully, there is good health in your world.

Please tell the Leapers I miss them, wish them well, and remain thankful for their support.

**The Music of *Quantum Leap*,
Part Five: From Elk Ridge to Moon River**

by Karen Funk Blocher

Screen captures by Billie Mason

SEASON THREE

The Leap Home

Not surprisingly, this episode features Velton Ray Bunch's *Suite from The Leap Home*, which appears on the *Quantum Leap* music CD. However, there's much more to this suite in the episode than actually appears on the CD. The main theme from the suite (the first one in the music track and in the episode) first appeared in the *Quantum Leap* pilot. I've always called it the *Home Theme*, because it frequently plays when Sam thinks of home and family. In the present episode it is most closely associated with Sam's ecstatic dash from the cornfield to his family's front door.

The second part of the suite as released on the CD is from the Thanksgiving scene, and is basically an extension of the *Home Theme* into a second melodic line, sort of a "middle eight" or chorus. The third and final part of the commercial recording is from the end of the basketball game. It concludes, as the episode does, with a return to the *Home Theme*.

Sam plays around on the guitar, talks to Katey for a bit about the Beatles and Katey's love life, and then plays and sings John Lennon's *Imagine* (two verses, with Al joining in on the chorus) prompting Katey to start crying. I previously reported that I didn't know what song Sam was playing at the beginning of the scene, but on further listenings I've decided that he is actually working out a guitar arrangement for *Imagine* itself.



Sam tells Katey that *Imagine* is his favorite song, and he certainly remembers the lyrics. The song's status as his favorite could be open to question.

Trying to avoid telling Katey about Lennon's death, Sam may simply have said the first positive thing about John Lennon which came to his mind. However, considering that he was playing around with the song earlier in the conversation, then his claim about it being his favorite is likely to be truthful.

Imagine (credited to John Lennon – Plastic Ono Band) is Lennon's most important hit without the other Beatles. Although it only got as high as #3 in October 1971, it has stood the test of time, getting (at a rough estimate) twice as much airplay in the past 31 years as the rest of his singles combined. Neil Young covered the song on one of the post 9/11 tribute/telethon shows, at the same time that Clear Channel Communications was getting a lot of grief for including *Imagine*, *Bridge Over Troubled Water* and many other rock classics on a list of songs their program directors around the country might want to consider banning, at least temporarily, on radio stations across the country.

Incidentally, the recording of *Imagine* on the *Quantum Leap* album is a much later and more heavily orchestrated one than the guitar and vocal arrangement used in the aired episode. I much prefer the tv version, myself, but it would have been unusable on the CD, since it ends in mid-phrase.

As for Katey's claim that "if you play *Revolution 9* backwards, the Beatles are singing that Paul McCartney is dead," she is merely reporting a simplified version of the urban legend that developed in October and November of 1969. Originating as a semi-anonymous phone call to Detroit radio station WKNR-FM on 10/12/69, the infamous "Paul is Dead" rumor included over a hundred different "clues" from close to a dozen different albums before being debunked in *Life* magazine on 11/7/69. (I guess Katey hadn't read the *Life* article yet, which featured new pictures of Paul in Scotland.) The specific words "Paul is dead" are never heard (backwards or forwards) on *Revolution 9*.

Arguably the least musical piece the Beatles ever recorded, *Revolution 9* appears on the White Album, and was never a single, let alone a hit. Many people don't even like to listen to the experimental mélange of tape loops and sound effects, although I must say that I personally have always liked it. Someone else must have listened to it a lot, though,

late in 1969, finding a treasure trove of clues about McCartney's rumored death. *Revolution 9* allegedly has such forward references as "Paul died" and "Maybe even died," to which fans added creative interpretations of such phrases as "number nine" and "you become naked." Played backward, "number nine" sounds like "turn me on, dead man" And that's just the tip of the iceberg of evidence that fans and conspiracy theorists cited to show that Paul McCartney died in a car crash in 1966 and was secretly replaced by a look-alike named William Campbell. In these enlightened days, of course, (to quote Douglas Adams), no one believes a word of it.

For more on this bizarre footnote to the Beatles' legacy, see the website "Paul is Dead: the Conclusive Evidence":

<http://members.fortunecity.co.uk/paulisdead/home.html>

By the way, "The Leap Home" is our first real evidence that Sam is proficient on guitar.

The end credits for this episode, when not combined with *Part II—Vietnam*, have a reprise of Sam singing *Imagine* instead of the usual theme music. This is the same take and same performance used in the episode, but the end credits stay with the camera on Sam instead of cutting to Katey's reaction.



The Leap Home: Part II—Vietnam

Aside from original scoring, the Vietnam episode is chock full of classic rock & roll. The hits start with *Wild Thing* by the Troggs (#1 for two weeks in July 1966), which accompanies Tom's conversation with Deke, and then Maggie's initial flirting with the SEALs. As Blaster thanks the Lord for Maggie we go right into *Raindrops* by Dee Clark, which runs right to the end of the scene as Sam learns from Al that today is April the 7th. (I can't say definitively where the breaks between acts come on this episode, because it varied from airing to airing.) *Raindrops* was Clark's biggest hit, getting all the way to #2 for a week in May 1961.

The entire first scene in Choo Choo's bar is

accompanied by the Temptations' *Psychedelic Shack*, which rose to #7 on the Billboard pop chart in late January 1970. It also became the title track on the album.

After the sapper attack that wasn't and the bit with the radio, we get the Supremes' *Someday We'll be Together*, reprised from "M.I.A." As previously reported, *Someday We'll Be Together* (#1 for a week in November 1969) was the last hit for Diana Ross and the Supremes before Ross left the group to go solo. It plays as Sam convinces Tom to take Maggie along on the mission. Thematically, of course, it's implying that if Sam can save Tom, they'll be reunited someday. The episode ends back in Choo Choo's bar with another Temptations song, *I Wish It Would Rain*. It topped out at #4 on the Billboard pop chart in late January 1968, almost exactly two years before *Psychedelic Shack* reached the top of its climb. *I Wish It Would Rain* also went to #1 for three weeks on the R&B chart.

Leap of Faith

The organ music during the leap-in may possibly be from Wagner's *Lohengrin*, but if so, it's not the popular "Here Comes the Bride" part of it. There's more organ music late in the episode that I just don't recognize. It sounds like Bach to me, but I'm just guessing. That same piece, however, appears in the leap-out from "The Leap Home: Part II—Vietnam." Other than that, there's miscellaneous original scoring, much of it featuring organ and/or clarion bells.

There's only one licensed song in the episode, *Mickey's Monkey* by the Miracles, which appears in the bar scene. It peaked at #8 on the Billboard pop chart in August 1963.

One Strobe over the Line

The hits keep right on comin' in this episode, starting with Stevie Wonder's *Fingertips Pt 2* during the leap-in. Credited as Little Stevie Wonder at the time (he was 13 years old when the song charted), Wonder had his first hit with *Fingertips*, the full recording of which took up both sides of the original 45. It reached #1 on the pop chart for three weeks in July 1963, and #1 on the R&B chart for six weeks.

The Supremes' *Stop! In the Name of Love* turns up as Edie takes pills and Sam takes his first photo. It reached #1 for two weeks in early March 1965.

You Really Got Me by the Kinks and *Do You Love Me* are both heard during the second photo shoot, preceded by some generic/original instrumental rock that reminds me of the Ramsey Lewis Trio version of *The "In" Crowd*. (There's more original/generic rock later in the scene that reminds me of nothing in

particular.) *You Really Got Me* was the Kinks' first hit in the U.S., reaching #7 on the Billboard chart in October 1964, during the so-called British Invasion of pop artists following in the wake of the Beatles' success. *Do You Love Me* was a hit for both the Contours (#3 in September 1962) and the Dave Clark Five (#11 in May 1964). This episode features the Contours' version. Later at the restaurant there's unrecognizable piano lounge music, which I might or might not be able to identify were it not buried under all that loud dialogue.



At the beginning of Act III, the slightly inebriated men at the promo party are stumbling over the lyrics for *I Get a Kick Out of You*. Cole Porter wrote the song for the 1934 Broadway Musical *Anything Goes*. It has since been recorded by dozens, maybe even hundreds of artists, but the best known version of the song is probably the one recorded by Frank Sinatra for Capitol Records in November 1953.

Sam whistles as he makes breakfast, but I wasn't able to identify that song, either. Sorry.

Last but not least of the hit songs, *The Locomotion* by Little Eva plays as Edie's getting dangerous with the lion. The song was written for Eva Boyd, age 17, by Carole King and Gerry Goffin, after Eva babysat for their daughter, Louise Goffin. The song reached #1 for a week in July 1962.

Finally, as Sam walks off Edie's pill-induced crash, variations on the *Home Theme* can be heard in the background, coming closer to the actual *Home Theme* as he talks about the county fair back in Indiana. At the very end of the episode when Sam is ready to leap, the *Home Theme* is unmistakable as Sam says to Al, "She's going home."

The leap-out to "The Boogieman" features bits and pieces of Bach's *Tocatta and Fugue in D Minor*, a piece that's heavily associated with organ music—and horror movies. I'm pretty sure that the Phantom of the Opera played it, many decades before Michael Crawford got into the act (and incidentally beat Scott Bakula for the 1988 Tony Award as Best Actor). The

Bach *Tocatta* was also featured at the beginning of the original version of Walt Disney's *Fantasia*. The use of this piece of music in the leap-out must have been a temporary measure while the next episode was still in production, because it doesn't appear in the episode itself. It does, however, help to convey the idea that the next leap is going to be a spooky one.

The Boogieman

The leap-in to "The Boogieman" (as opposed to the previous ep's leap-out) features original music by Ray Bunch, no Bach. This holds true for the rest of the episode as well.

For those of you who like to collect stories about mini-disasters that coincide with The Halloween Episode (as the superstitious call it), I should report that the day I was going to write up this entry, my husband blew a circuit at the house. Later the power was accidentally turned off to the tv rooms, deprogramming the VCR, tv, etc., and I was unable to watch *QL* tapes for a full week afterward. There's nothing supernatural about this. I merely mention it for your possible amusement.

Miss Deep South

The leap-in features variations on the classic song *Dixie*. You know; it's the song that starts out, "I wish I was in the land of cotton...." *Dixie* serves as a recurring theme for the episode, turning up again when Sam accidentally steals Connie's "pride and dignity" speech. The song was written in 1859 by Daniel Decatur Emmett, a performer in blackface minstrel shows. By 1861 it was a sort of musical rallying cry for the Confederacy. The popularity of the song did not diminish with the end of the Civil War, and continues to this day.

The parasol dance in which contestants introduce themselves to the audience is accompanied by a live performance of Stephen Foster's *Old Folks at Home* by a four-piece combo—banjo, piano, bass fiddle and drums. This is another classic song of the Old South, also known as *Suwannee River*. (Suwannee River is a small river in Georgia, a place Foster picked out of an atlas to use in this song.) *Old Folks at Home* was first published in 1851, and performed by Christy's Minstrels, a minstrel show troupe formed in 1842 by Edwin Pop Christy.

Born in Pennsylvania on July 4th, 1826, the day both Thomas Jefferson and John Quincy Adams died, Stephen Collins Foster was not from the South, and barely visited it in his lifetime. He drew inspiration for his so-called Ethiopian songs (black dialect songs) from the music of religious camp meetings he attended as a child in the company of a

black maid. Foster's sympathetic treatment of the underdog Negro characters of his songs are credited with revolutionizing the minstrelsy genre, which until then mocked their subjects rather than identified with them.

At the talent rehearsal, one contestant plays *Oh Susanna* on the saw, and another does a floor exercise routine to a piano rendition of *Dixie*. *Oh Susanna* is another Stephen Foster song, written while he was a clerk in Cincinnati.



Sam and Al sing and dance *Quanto La Gusta* until cut off by Peg. (The only version of this song I've been able to find online was performed by the Andrews Sisters with Carmen Miranda, date unknown.) Sam, in his Carmen Miranda costume, is extremely awkward, but his singing improves as he gets the hang of it. Al dances pretty well, and sings about as well as he is capable of singing. Overall their performance owes more to Hope and Crosby in the Road Pictures than to Carmen Miranda. Miranda, famous for wearing fruit on her head during her act, was the first female vocalist from Latin America to make it really big in the United States. Born in Portugal in 1909, Maria do Carmo Miranda da Cunha was only a year old when her family moved to Brazil. By age 21 she was acting and recording in her adopted country. When she was 39 she adopted her trademark taste in large, outrageous hats. That same year she was "discovered" by American audiences, and was soon headlining on Broadway. These developments did not endear her to the Brazilian public, who booed her later performances. Miranda soon returned to the U.S., this time to Hollywood, where she was successful but stereotyped as a wild, vulgar sexy Latina, usually playing characters with Spanish rather than Portuguese names. She died in August 1955, the day after suffering a bad fall.

The swimsuit sequence features *I'm Walkin'*—not the Fats Domino version (which reached #4 in March 1957) or the Ricky Nelson one (which also topped out at #4, in May 1957), but the non-hit Carl

Perkins recording (I think!). This is followed by Bobby Darin's first hit, *Splish Splash*, which reached #3 at the end of June 1958.

The saw-playing contestant can be heard again at the end as Sam and Al seek inspiration for a new talent contest routine. An advertising poster for a Jerry Lee Lewis concert provides the solution. Sam keeps the Miranda costume, but plays and sings *Great Balls of Fire* in a piano-pounding, bench-kicking, hell-raising Jerry Lee Lewis style, accompanied by the same band (or at least its drummer) seen earlier. Jerry Lee took *Great Balls of Fire* to #2 for four weeks in December 1957. It was his second hit, and his biggest one.

The episode ends with a purposely generic and sappy "pageant winner"-type song.

Black on White on Fire

This episode is a mini-treasure trove of classic Motown and other 1960s soul hits, starting with the Temptations' *My Girl* during leap-in and the beginning of Act One (the initial argument with Lonnie). *My Girl* was the Temptations' fourth pop hit, and the first to make it to #1. It got there for a week at the end of January 1965, also reaching #1 for six weeks on the R&B chart.

Ooo Baby Baby is heard in the car as Sam drives Susan home, talked-over by an L.A. soul station's disc jockey. *Ooo Baby Baby* was one of the Miracles' lesser hits, topping out at #16 in April 1965.

Songs played at the party include *My Girl*, *The Tracks of My Tears*, *Papa's Got a Brand New Bag Part I* and *Baby I Need Your Loving*—all of these before Lonnie breaks in on Cheri's party with news of the riot. *The Tracks of My Tears* is heard before Sam even goes inside, as Al tells him that the Watts' riot is just getting started. This was the Miracles' next hit after *Ooo Baby Baby*, also topping out at #16 in August 1965. (Johnny Rivers' cover of the song made it to #10 in June 1967.) *Papa's Got a Brand New Bag Part I* was a James Brown hit, reaching #8 on the pop chart in August 1965 while spending 8 weeks at #1 on the R&B chart.

Baby I Need Your Loving was the first hit on the pop chart for the Four Tops, peaking at #11 in late August 1964. (Johnny Rivers covered this song, too, making it to #3 in February 1967.)

From Act Two on, there's no licensed music. It's all sirens and scoring, ending with the *Home Theme* in the last few seconds.

The leap-out to "The Great Spontini" features the classic waltzy circus music that we've all heard a million times without ever knowing its name. I spent many hours trying to track this down, to no avail.

Someone else managed to track it down for me, though. It's called *Over the Waves*, and was written by J. Rosas (1868-1894). Thanks, Ef!

The Great Spontini

The leap-in does not have that circus waltz featured in the previous episode's leap-out, but there is semi-circusy-music, probably original, during the magic act, segueing into the Do-Sol-La-Ti sequence often heard at sporting event (at the end of which the crowd is supposed to yell "Charge!"). This is followed by a blues instrumental, also probably original, which I think I may have heard in other episodes. I guess what I'm saying is that the music in this episode is all scoring, without any licensed stuff.

Rebel Without a Clue

Songs heard over the jukebox (presumably) in the diner includes, in order, *Jailhouse Rock* by Elvis Presley, *The Great Pretender* by the Platters, and *Be-Bop-A-Lula* by Gene Vincent and His Blue Caps, two of which were multi-chart #1 hits. *Jailhouse Rock* topped the pop chart for seven weeks from October to December 1957, the R&B chart for five weeks, and the Country chart for one week. *The Great Pretender* reached #1 on the pop chart for two weeks at the end of December 1955, and #1 on the R&B chart for 11 weeks. *Be-Bop-A-Lula* by Gene Vincent and His Blue Caps only got as high as #7 in June 1956, but it has another distinction. You may recall from the pilot episode that "*Be-Bop*" is the song Al associates with M.I.T. and a chemistry student named Danessa.

Jack Kerouac has trumpet-oriented jazz on in his cabin, the freeform kind I personally hate. I haven't a clue what the song is (or are there two songs run together?), but if I had to guess an artist I'd say they were by Miles Davis, but it could just as easily be something by Ray Bunch.

The Great Pretender is reprised as Sam returns to the diner. With remarkable insight, Dillon tells Sam that he's playing Sam's (Shane's) song.

There's a little more instrumental jazz when Kerouac turns up at the diner. This time I'm sure it's from Ray Bunch.

A Little Miracle

As you might expect for a Christmas episode, "A Little Miracle" is full of familiar Christmas carols, not licensed recordings (as far as I can tell) but rather recorded for this episode.

Act One begins with a rather nice, ethereal instrumental arrangement of *Oh Come All Ye Faithful* (*Adeste Fideles*). This is followed by *God Rest Ye Merry, Gentlemen* as played on something that sounds

like a harpsichord but probably isn't.

The Salvation Army Band performs *Bringing In the Sheaves* at Blake's apartment (heard through the intercom!) first without vocals, and later with Downey (Melinda McGraw) singing lead as they exit.



Dean Stockwell also gets a little singing in on this one. Inspired by Blake's French maid Bebe, Al sings a little snippet: "*Deck the Halls* with me and Bebe." The soundtrack picks up from the vocal with an instrumental version of the song as we segue from the past-in-a-shoebox scene to Sam visiting the mission.

Sam whistles (very briefly) to a record of Jack Jones singing *Have Yourself a Merry Little Christmas* while Blake broods by the gigantic Christmas tree. The song was written for the Judy Garland film *Meet Me in St. Louis*, and has two different sets of lyrics: the depressing ones used in the film (which as originally written were even more depressing) and a slightly happier version. For example, the sad version has the line, "Until then we'll have to muddle through somehow," replaced in the happier version by "Hang a shining star upon the highest bough." I've heard several different artists singing each version of this song. The Jack Jones recording (and no, I don't know what year he made it) uses the somewhat-less suicidal lyrics. It doesn't matter. Either way, it's the most melancholy Christmas song I know, just right for that particular scene.

Carol of the Bells is performed *à cappella* by the Salvation Army Band and a choir of waifs at the Mission. Then Sam Blake joins them in singing *Joy to the World* (the Christmas carol, not the Three Dog Night hit). An instrumental version of *O Little Town of Bethlehem* follows as Blake and Downey get acquainted over Polish baked goods.

Hark the Herald Angels Sing (another instrumental) is heard as Blake dismisses Sam for the night. After that comes Al's Ghost of Christmas Future bit, accompanied by a wonderful bit of spooky scoring that incorporates fragments of *Carol of the Bells*. A choral version of *Silent Night* turns up to

accompany the miracle star, possibly coming from the Mission, possibly not. The scoring segues into a little reprise of *Silent Night* as Sam and Al exchange Christmas greetings.

A full choral version of *Joy to the World* accompanies the end credits, sung by the same people as before (Scott Bakula, Charles Rocket *et al.*). However, it's either a different mix or a different take of the song altogether.

Runaway

The leap-out to "Runaway" (from a rerun of "Sea Bride" is accompanied by the Del Shannon song of the same name. The leap-in version of the same scene, however, has an instrumental bit (backing track, intro or middle eight), that I can't quite place. I thought it was from The Supremes' *Where Did Our Love Go*, but I just heard the song all the way through and it wasn't there. Same chord structure, though.

The script calls for Act One to begin with the car radio playing *Where Did Our Love Go*, but Act One of the aired episode starts with Patsy Cline's *Crazy* instead. Written by Willie Nelson and performed by country star Patsy Cline, *Crazy* reached #12 on the pop chart in early November 1961. This is followed by the Irving Berlin song *What'll I Do*, until Hank turns off the car radio. Emma says it was "our song" at the time of their senior prom, which would have been circa 1949. *What'll I Do?* is a pop standard from an earlier era, and I therefore don't have any info on recording date and chart position, if any. The female vocalist heard here could be any of a dozen artists (such as Ruth Brown, Gloria Lynne, Anne Shelton or Sarah Vaughan), but I'm going to take a wild guess that it's probably Julie London.

I have to apologize here, because most of the music played at Wild Willie's defeats me utterly. Generic, vaguely western-ish scoring during the buffalo chimps sequence is followed by some unfamiliar calliope music as Alex wrestles Sam, and Emma introduces Sam to her old flame. I'm not going to even try to track this down beyond the half-hour I've already put into it. All I can tell you is that it's not *Over the Waves*, and it's not in waltz time. More circus-flavored music follows as Act Two begins, but not on the calliope. It's not a waltz, either, and has a slightly Western flavor to it. Then we're given more calliope music, as Hank meets up with Billy. This time it is *Over the Waves*—I think. Although parts of it don't sound quite right to me.

After that we're back in the car, and back in the familiar territory of songs heard on a car radio in 1964. *Walk Like a Man* is first, as Alex gives Sam grief for supposedly crossing the invisible line between her side

of the car and his. *Walk Like a Man* by the 4 Seasons was their fourth hit and their third #1, topping the chart for three weeks in January-February 1963. This is followed by *Where Did Our Love Go* as the family argues about whether to go back and help Billy with his car breakdown. *Where Did Our Love Go* was the Supremes' second hit on the pop chart and their first of many #1s. It reached the top of the chart for two weeks in July 1964.



After that we get *Runaway*, the title song of the episode. Hank sings along briefly before the argument with Emma erupts. *Runaway* was Del Shannon's first and biggest hit, reaching #1 for four weeks in March and April 1961.

The last song heard on the car radio is *Our Day Will Come*, which turns up as Emma brings up Sam's idea of her taking college classes. This was Ruby and the Romantics' first and biggest hit, reaching #1 for a week in February 1963.

Songs heard at the Camp Chipmunk campground's 4th of July dance are *Moon River* and (again) *What'll I Do*, played at Sam's request on Hank's behalf. Written by Henry Mancini for the film *Breakfast at Tiffany's*, Mancini's instrumental recording of *Moon River* peaked at #11 on the pop chart in November 1961, and reentered the chart in May 1962, peaking at #32. With lyrics by Johnny Mercer, it became a signature song for Andy Williams. Williams' version was never originally released as a single, but his 1962 LP *Moon River & Other Great Movie Themes* reached #3 on the album chart. The song became associated with Andy Williams after he performed it on the Oscars telecast that year, and even more so during the run of his 1963-72 tv series. The singer's Branson, Missouri venue is called the Andy Williams Moon River Theater. However, all of that's irrelevant, because it's the Mancini version that gets played at the dance.

Next issue: Season Three, Part Two

A DREAM COME TRUE

By Trudy Costagliola

The Hamilton Benefit

April 12, 2002

I had the good fortune to travel from Australia to Los Angeles, USA, to attend a benefit performance of *You Gotta Have Friends II* in which Scott Bakula and Chelsea Field would be appearing. To be able to see Scott perform and meet him had always been a dream of mine. In actual fact, I had a dream that this would happen and I was determined to make my dream become a reality.

I arrived at LAX Airport on Friday, sometime after noon, to be met by my dear friend Anita. As I walked up the ramp to the arrival gates, I heard my name being called out. I looked up and recognized Anita's sweet face immediately. I watched as she tried to make her way through the crowd of people as politely as possible. Seeing her for the first time, I was completely overjoyed and filled with emotion. Frankie, a new fan and friend from Canada was also there. She had kindly offered us the services of her car rental. After long affectionate hugs and introductions we all boarded a shuttle bus to take us to Thrifty Car Rentals.

A well-dressed gentleman on the bus noticed Anita's *Quantum Leap* badges adorning her smart black jacket. He looked puzzled and asked, "What is *Quantum Leap*?" We were a little disappointed that he didn't know, so we explained to him the show's cult following and the fan's loyalty to its stars. Upon arriving at Thrifty and asking directions to the hotel, we picked up the car and we were on our way.

Between the three of us, we felt confident we could find our way to the Culver Hotel. But it wasn't meant to be, as we soon found ourselves outside the city limits of Los Angeles. Thanks to Anita asking for directions at Enterprise Motor Sales☺ and Frankie's patience we reached our destination.

The Culver Hotel is glorious and has a beautiful old-world charm about it. As the afternoon wore on, more and more Leapers arrived. I was ecstatic to finally meet Billie, what an amazing and delightful woman she is. It was a pleasure to finally meet Margaret after so many years, and equally pleasant to meet Karen, Donna, Jo, Debbie J, Kristy and Janey. Many people traveled from far and wide just to see Scott perform. My friend Anna traveled all the way from Sweden. That afternoon I met Pippa, Ann Mc, Diane and Debbie O, all of whom had made the trip from England. They were all so lovely.

Ann R., another good friend from England, was due to arrive in the early evening but as time wore on, there was still no sign of her. I was beginning to feel a little concerned.

On Friday night, Helene and Barbara organized a Scottfest in their room and a surprise guest, Richard Whiteside (technical advisor to *Quantum Leap*) was invited. Rich brought with him some of the funniest *Quantum Leap* bloopers I had ever seen. It was here that I met more ladies that frequent Scott Bakula Fan Forum. Watching Scott videos with fellow Scott fans is a lot of fun, but what made it more enjoyable was sharing it all with new fans and friends like Gail, Frankie, Lin and Debbie. It was such a relief when Ann finally arrived, tired but cheerful.☺ The poor lady had quite an ordeal with cancelled connecting flights and out-of-order luggage carousels, delaying her more than five hours.

On Saturday night, there was much excitement as we all organized ourselves into groups to ride with those who had cars to the Hamilton Academy. We were seated in the first five rows which had been allotted for the Leapers. I had an excellent view of Scott as he came out onto the stage with the full cast, singing and dancing in the opening number of *You Gotta Have Friends*. Scott and Chelsea entered stage right and they were illuminating. Chelsea was dressed in a beautiful orange pantsuit as she elegantly pranced onto the stage. Scott, following closely behind, was dressed in black pants, vest and white shirt. He was carrying an assortment of hatboxes and packages piled on top of one another. Scott stopped to admire a beautiful blonde dancer who moved provocatively in front of him, but Chelsea stopped and whistled to distract him. Scott looked towards Chelsea and she beckoned him. With a surprised expression on his face, he obediently hurried over to Chelsea almost dropping the boxes, but skillfully managing to prevent them all from toppling to the floor.

After the opening number, Scott addressed the audience and praised the Hamilton High School Academy of Music. In between some of the following musical numbers, Scott surprised us with two comedy skits that he did with a Mime actor who was very clever. The entire night's entertainment was a dazzling display of song and dance.

Scott and Chelsea's number was *When the Kids Get Married*, from the musical, *I Do! I Do!* Scott was dressed in blue pajamas and Chelsea in pink. Very cute! They were both sensational; each one's talent complimenting the other and their voices blending beautifully together. It was hilarious when Scott pulled a saxophone out of an old trunk and Chelsea pulled out a violin. Chelsea had some skill with the violin but she purposely played poorly for the act. Scott, poor fellow, had only one lesson with the sax, so his attempt at playing poorly was more realistic.☺ They were a delight to watch as they played off of each other's humor.

The show ended with the entire cast taking a bow and it was then that the "butterflies" set in my stomach since a reception for the stars and their fans had been arranged. Scott had been assigned a room to himself and I sat rather nervously at one of the desks waiting for him to arrive. Scott's publicist, Jay, arrived first and kept us company and entertained until finally I looked in the doorway and there was Scott, as tall and incredibly dashing as ever, dressed in a black suit and white open-necked shirt. My nerves vanished completely as soon as he walked into the room.

Scott talked and joked with us and answered questions before he met anyone individually. Jay asked that all the Newbies (people from overseas and who had not met Scott before) line up first. I was about the third one in line. Finally, my special moments with Scott had arrived. I extended my hand and he greeted me with a cheery hello and that famous smile as he shook my hand. I told him I had traveled from Australia. He seemed surprised and asked me what part of Australia I was from. He told me he had been to Australia. I said, I knew that, and I suggested he should visit us again one day, to which he replied, "I'll have to, I love Australia."

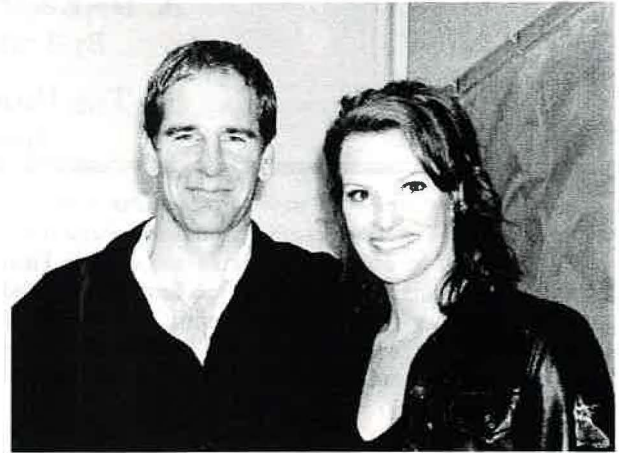


Scott and Trudy
Photograph taken by Jay

I continued chatting with Scott as he autographed the picture I had given him. He signed: *To Trudy, Thanks for making the long trip!! Scott Bakula.* I told Scott how much my husband and I enjoy *Enterprise*. He was so pleased, and said he had heard it was popular "down there." I had already handed my camera to Jay, so once Scott had thanked me again for coming, Jay checked if I wanted two photos. Scott stood back, put his arm out and said, "Come on," and placed it firmly around my shoulders. I didn't feel awkward standing so close to him; it was like being with an old friend. Jay snapped the picture, and then again and my two minutes with Scott were caught on film forever. I thanked Scott, and he smiled and said, "Thank you." Then (many of you will know this expression) Scott looked down his nose at me, raised his eyebrows and said, "Have a safe trip back home."

After some time Chelsea made an appearance, she had been busy attending to two of their little sons and talking to friends. Chelsea was positively charming and delightful. They are indeed a very special couple who are both so gracious and obliging to their fans. Scott did not leave until he had met everyone, signed an autograph and had his

picture taken with anyone who wanted it. There must have been a group of more than 30 people there, the majority being female. Scott stayed with us for over two hours.



Photograph by Jo Fox

As Scott and Chelsea said goodnight and left the room, I was hoping to catch Scott just for a second before he left. I didn't want to go home without thanking him. Everyone was passing through the doorway and I saw Scott just standing against the wall. I plucked up my courage and went up to him and said, "Scott, thank you for being so gracious with your time." He looked at me seriously and replied, "Oh, no, thank **you** for coming. I appreciate it."

I walked out to the car park with Billie, Anna and Ann. Just behind us, we could hear Scott's very distinctive voice. He was walking to his car with Chelsea and Jay. We weren't going to intrude upon them so we all got into Billie's car. Billie had just started to move out when we heard Scott call out to us. The windows were closed, and none of us could make out what he was saying. Scott was standing beside his car holding up a plate. Ann instructed Billie to quickly stop the car. Ann rolled down her window and Scott held up a plate and asked, "Do you want some cookies?" Ann gestured to Scott to come over and the dear man actually walked down, stuck his head inside the car and placed the plastic plate full of delicious cookies in Ann's hands. Now, my memory is a little hazy with this part of my account but I think he said, "Goodnight ladies," and then went back to his car. This little incident helped to make this night extra special. Somehow it worked out that Ann was the lucky lady who got to keep the plate.

If I never get to do this again, I have the best memories of seeing Scott and Chelsea perform, meeting Scott, and spending the most wonderful six days in Los Angeles with my dear friends and the loveliest group of ladies you could ever want to meet. The only regret I have about my time in LA is when I had to say goodbye.

**Ed. Note: The Scott Bakula Fan Forum is a chat group within Trudy's website, Completely Scott, and can be found at www.angelfire.com/stars/scottbakula. Please stop by, view photos from the event, and say hello to Trudy and the gang.*

Q&A WITH SCOTT

April 13, 2002

Transcribed by Trudy Costagliola

Scott enters the classroom to rousing cheers from all his fans.

Scott: Hello, everybody! Class! Sit down!

Jay points Rosie Colchin out to Scott.

Scott: I know. Every year the first person I see is Rosie.

Jay: We have a lot of people from England, Australia ☺ Sweden, New York, New Jersey, and Canada

Scott: Where in Canada?

Fan: Alberta.

Scott: Alberta?..I shot a movie in Alberta, you know.

Fan: Not far from where I live—in Calgary.

Scott: You're kidding!.. That's pretty up there; you're lucky to live up there.

Scott to Rosie: Hey you, did you have fun? (Jokingly) I'm sorry you couldn't get a good seat.<laughter> You had the best seat in the house. Not bad, huh?

Margaret: Everybody has something for you.

Scott: Everybody? (Jokingly) I certainly hope so.

Margaret hands Scott a gold lamé coin purse full of international currency.

Scott: No, money? Really no!

Margaret explains how a collection was taken up from all of the Hamilton attendees for the Lighting because the lighting is so dark on *Enterprise*.

Scott: So you're giving me money for the Lighters? <much laughter from the audience> There's a long story about the lighting on *Enterprise* this year. Nobody is more unhappy about it than we are. It's really not us, it's the broadcasters.

This is very nice, thank you. I think this will buy... Who knows what this will buy?

Margaret: One bulb

Scott: A bulb? I'll carry a bulb around with me. [Scott promptly drops the bag of coins just as Billie had predicted he would do.]

More comments from around the room are made about reception.

Scott: Every place is different. In fact Rick Berman was on vacation in Colorado and he said it was the best picture he had ever seen. It's a long story. They were blaming us, but in reality it's the same DP that shot *Voyager* and basically the same film stock. The only thing that's different is that we're making it for HDTV. But they went through this whole thing and decided that's not the problem. It's really UPN (and the affiliate in each area). When the DVD for the first year comes out, you'll be delighted. They're making it in surround sound, and they're excited about it. It just really depends on the area, and it's broken everybody's heart this year. The guys work so hard on the show and they're good. They're very talented men. It's been the bane of our existence. So I apologize about that, we're trying everything. We're trying to deal with the satellite on Mount Wilson.

Q: So we need to write UPN and not Paramount?

Scott: No, the Paramount feed is beautiful.

Margaret: Somebody gets it off satellite, and it's beautiful.

Scott: It depends where you are. Rick was in Colorado skiing and he turned on the TV and was like, "Oh my gosh, look how beautiful the show is."

Scott: You're all so great to come. I just can't thank you enough, the long distances you've traveled.

Jay: I have a question. I heard that some of you downloaded Scott singing the Anthem last week.

Audience and Scott: Yes

Jay: Where did you download it from? (to Scott) How do you have a copy?

Scott: The guys downloaded it at work. They put it up on all the screens on the Bridge. Everybody stopped and they all applauded. Anthony (Montgomery) almost left the planet he was so excited.

Jay: You downloaded it from where though?

Fan: NHL Radio on the computer.

Kate in audience: I went to High School with you.

Scott: Really?

Audience: Show him the yearbook!

Scott: That's the yearbook! That's the one; that's the color.

Scott (talking to Kate about picture in Yearbook): Oh my gosh! (jokingly) Look at me, I was such a great Tevye.

Jay is still talking about the Anthem:

Scott: Where are the English folk? My Englishman on the crew even thought it was pretty good, but he doesn't know Anthems from...(voice trails off)

Jay: I couldn't get to hear him sing the Anthem. I was there with him but somebody called me on the phone and asked me how he (Scott) sounded, **while he was singing!**

Scott: Thank goodness they didn't have the camera on you or it would have been embarrassing.

Fan: You're supposed to have the cell phones off.

Scott: Yes they should. Exactly.

Jay: It wasn't **my** cell phone. Someone brought me the phone and said, "Here, someone wants to talk to you." "Hey how does Scott sound?" "Pretty good, if you let me hear him."



Photo courtesy of Debbie O'Brien

Scott (to audience): Do you guys want to talk? Do you want me to sign stuff? What do you want to do?

Q: I just wanted to know how you started out in the business?

Scott: I started out in a Rock & Roll band and it grew from there. I sang in my church choir actually. I just happened to be in the right church, with the right people, and all of a sudden we were doing theater, doing *Godspell*, and that's how it happened. I grew up in St Louis, where (show business) wasn't an option. It wasn't something that I thought would ever be a job. I jumped on a plane and went to New York for the first time (1976).

Q: Where's Chelsea? You know we would like to see her.

Scott: Where's Chelsea? She's out running around with two of our children somewhere, I don't know where. She'd be happy to come here and talk to you.

Audience: We'd love to see her.

Scott: (jokingly) I didn't want her to come here. I like to hog everybody. I said, "No, they don't want to talk to you." I'm sorry. Didn't you see me pushing her down the hall? (calling out) "They're in Room 24." She's down there waiting.

Fan: I liked your appreciation of the saxophone.

Scott: Oh yeah, was it good?

Audience: Chelsea was very good on the violin.

Scott: She played the violin, yes. Hey, I played the sax too, **Hello!!!** I played some notes. I had a lesson! That was pretty good for a lesson. I actually was getting so good I had to like try and make it (sound amateur) you know. My son Cody said, "Your saxophone playing was really terrible." Thank you my eleven-year-old son! That was the first thing my son said to me. There were some great saxophone players in front of me, in case you noticed. I apologized to them left and right all night long. I said, "I'm not 'putting down' the sax. You guys are so good, and please ignore what I do."

Fan remarks that it added to the comedy.

Scott: It does! Thank you very much. Please go tell my son.

Q: I'm involved in an actor's workshop every week. My teacher did an episode with you on *Quantum Leap*. Do you remember Cynthia Bain in the blind piano player episode? (*Blind Faith*)

Scott: Oh sure. She's your teacher?

Q: Yes. We have a lot of talented actors and each summer we do a big two-hour show for the Workshop Theatre. We have a lot of people come out, a lot of good actors. If you would like to come in, you're welcome to.

Scott: When is your show?

A: This summer. We don't know yet. We gave one last year, and we had a lot of people come out. It was really good.

Scott: Well, you know what? If you will write that information down, or get Jay's phone number, then you can call him when you know when the time is. Because I don't know where I'll be, or if I'm around, or when I'm shooting, or any of that stuff. You never know, but please tell Cynthia "hello" from a lot of people here. That was a very popular episode and she was great in it.

Q: She says only nice things about you.

Scott: Only nice things?

A: She keeps the other stuff to herself.

Scott: (Laughing) Okay, alright. (Jokingly) I'm not coming to your workshop now.

Q: Do you ever speak to students about acting?

Scott: I get asked to do that a lot. It's a hard thing for me to get away to do. I'm doing so little of that these days. To be quite honest, I'm not a great person to talk to about acting. I'm not like a Meisner or Stella Adler graduate. I kind of do my own thing and I always encourage people to find whatever works for them. I very seldom push what I do. I usually kind of shy away from that. What's that show, *Inside the Actor's Studio*? It makes me laugh a little bit, but in a good way. It's funny to see Bruce Willis and other people talking about their acting styles, because I worked with Bruce. His acting style is, "That sucks, hate that, rewrite that." It makes me laugh.

I always encourage everybody to just find out whatever they can, what works for them, what's real for them and pursue that. I do this very organic thing which is not representative of any particular style. I took different acting classes, but basically it's just something that developed from when I was a kid. I'm not sure what I was doing on stage when I was young. I remember doing a show once and the choreographer said, "You don't even know how to walk on the stage," and I'd done a bunch of stuff by that time. (Apparently) I'd been terrible for a long time.

I've always gone by what felt right to me organically and that's a very hard thing to talk about. I'm not saying I won't ever go speak to an acting class or at a university, but generally, I shy away from that. When people are involved in a class and they're learning from a specific technique or they're at a college with certain teachers, I don't really feel comfortable going in and messing with that, because I respect what they're doing.

Q: Scott, today we had some time to go "downtown" and do a little bit of touring.

Scott: Downtown, where?

A: L.A

Scott: Oh, L.A. Downtown, okay. Yes?

Q: The Bradbury Building. Is that where you filmed "Play it Again Seymour"?

Scott: Yeah. Isn't that a cool building? They were going to tear that down at one point. I think it's a historical landmark now, so it's protected.

Jo: Thanks for everything for Orlando Leap, and for the interview you did with Natasha.

Scott: Oh sure.

[Jo shows Scott a photo of the *Enterprise* crew with a new crew member. Scott laughs loudly.]



Scott: That's funny.

Jo: Look who the recruiting officer is.

Scott: (Laughing loudly) Johnny D. That's funny. Thank you.

Jay (to the group): Don't forget to watch *Enterprise* Wednesday night.

Scott: Yes, the following week, because Lord Stockwell is on it.

Fan: I wanted to compliment you on your daughter. Chelsea and Chelsy's performances were marvelous at the McCready Charitable Function. They were excellent.

Scott: I heard they were fantastic. Thank you for being there for that.

Q: I know you play all kinds of instruments. In *Papa's Angels*, had you ever played the banjo before?

Scott: No, well I didn't play it. I faked it.

A: Well that was some of the best darn faking I've ever seen.

Scott: That kind of banjo is, for my money, impossible to play, because it's played all with the thumb and two fingers; they don't pick with all the fingers. Its called "frailing." The guy (Tom Sauber) that taught me how to do it was just phenomenal, but that takes a lifetime of understanding. It was so cool. He had his 18 or 19-year-old son come out with him while I was there; he also had a banjo strapped around his neck. He (Tom) had a room of about 30 banjos, and he even had a banjo skin from the Civil War which had two guys names signed on it. It was a banjo that had been carried

into battle because they carried a lot of music with them. He was an aficionado.

After one lesson, I realized that it was going to be (impossible), but I played **with** him. I videotaped him playing and I sat in Alberta in front of the TV set playing every night for a couple of hours when I got home, to try and do it service. We made a conscious choice to play that type of banjo because the Earl Scrugg's kind of banjo picking (only) came into vogue in the 40's and wasn't correct for this time.

Q: And your accent (in *Papa's Angels*) was good, too!

Scott: The accent was good. I had some good sources. Didn't Cynthia Nixon (who played Sharon Jenkins) knock your socks off? As soon as she put that wig on; once we covered up that red hair! *Papa's Angels* is supposed to air again, but I don't know when. This was the first year after, so I think it will be next year.

Speaking of movies that I produced—bragging for a second—*What Girls Learn* just won a Parents' Choice Gold Medal. Showtime has never won a Gold Medal before. We were disappointed at the Emmy nominations. We thought we were going to get about four or five of those. Ideally you make the movies to stand by themselves and not by how many awards were attached to them. I'm very proud of both movies. Great performances, great women in them. All of those girls were good. [Ed. Note: Awards to date include Daytime Emmy nomination for Outstanding Writing in a Children's Special, Karen Leigh Hopkins (writer); an ASC Award nomination for Malcolm Cross's cinematography; and Young Artist Award nominations for both Alison Pill (Lead) and Tamara Hope (Supporting Young Actress.)]

Q: What about the New York accent?

Scott: Jay loves my accent!

Jay: Scott's accent was excellent. You want to know why?

Audience: You taught him?

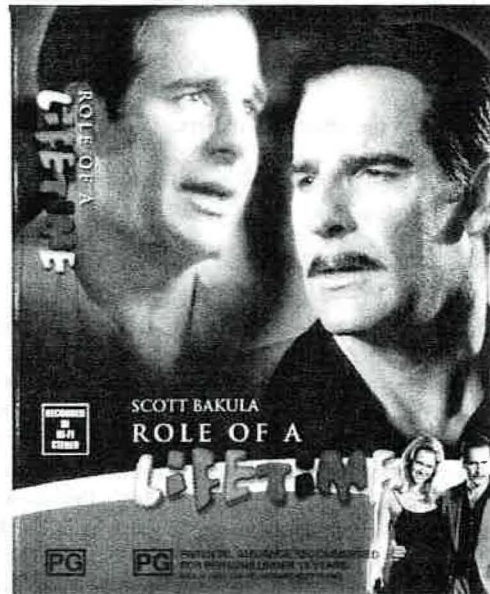
Scott: (jokingly) He read the whole script and put it on tape for me. And yes, he has been a critical of my accents in the past.

Margaret: *Role of a Lifetime* aired on TV in France. A Leaper sent me a copy.

Scott: In French?

Margaret: Yes, they dubbed it!

Scott: Was it my guy again dubbing it? Did it sound like the same guy who did *Quantum*? That's the weirdest thing. I go to these different countries and they say, "I was your voice in..."



Margaret: They showed it with the title *Ghost of a Chance*.

Scott: How was it working with Dean? I can't tell you how special it was to work with Dean again. It was sooo great. We just laughed. When you see the episode, he had a mouthful to say. He looked at me the first day and he was like [mouth gaping open]. You've all heard that you have to say what's on the page and Dean had all this technical talk. He had (to say) "Suliban," and it was coming out as "Taliban." We were on the Tandar colony, so we had Tandarans and Sulibans, and he's never even seen the show because they don't get the show where he lives.

Q: Where does he live?

Scott: Northern California, so he doesn't get it. It was so great. We had a ball. Hopefully he'll come back. He didn't die or anything; they kept him alive. I don't know if you have seen any previews for it yet. He's great.

Margaret: They've started press releases for the show ("Detained").

Scott: Good. We did some press while Dean was there. (Jay prompting Scott) E! and Extra. He's doing great and it was really fun. It had been too long. It was like old times again.

Q: Are you going to take time to autograph things and get pictures taken?

Scott: Yeah, we should probably do that right now.

Jay: We should do this as we always do?

Scott: In French!! <laughter> First-timers go first!



A WEEKEND IN ST. LOUIS

June 21-24, 2002

By Jo Fox

[Ed. Note: This report and the accompanying play description appear at Jo's website, joorl.com, and have been used with permission. I urge you to look there for many more great photos from the trip and the event. Sorry, no one was allowed to take any photos during the play. I wish everyone could have been there.-SAM]

I left Friday night for St. Louis aboard American Airlines. Coach was full when I asked for a window seat, so I was bumped up to first class! I had a wonderful flight, if a little bumpy from air currents. I didn't mind at all; the bumps didn't bother me. I was looking forward to seeing all my friends and, of course, to seeing Scott and Chelsea in the play.

After landing, I took a cab to the motel we were all staying at and plopped into bed. Verna, my roommate, would not arrive until Saturday. Saturday morning, several Leapers showed up and we wandered across the street for a leisurely breakfast, a group of about 10 of us. After breakfast, we split and some of us joined Helene and Barbara to see some of the St. Louis sites. Barbara had a friend in St. Louis who acted as guide.

We parked at the Arch and walked down to the Mississippi River. Ann M. and Helene kicked off their shoes to stand in the water. Then we wandered into the sub-room at the base of the Arch to cool off a bit and see how long a wait we had to go to the top.

Because of the length of wait, we decided instead to catch the train for Union Station and look around there. The temperature was over 100, it was mid-afternoon (the hottest part of the day) and we were all feeling the heat. But after an hour of looking at the stores, we trained back to the car and drove to a Ponderosa for dinner. Then it was a stop at a local grocery store to pick up a few items and a surprise birthday cake. We said good-bye to Barbara's friend, drove back to the motel, and enjoyed a Scottfest and the surprise birthday celebration for Debbie O. By this time, it was close to 1:30am and I was fading fast, so Verna and I said our good-byes and headed to bed. Of course, we lay awake chatting another hour before calling it quits for the night.

Sunday morning we again enjoyed a late breakfast at a leisurely pace, then went back to the motel to change for the 2:00pm open call dress rehearsal. Monday's performance was already sold out. Sunday night's performance was also fast closing, thus the generous offer of open seating for the rehearsal.

Nancy C., Verna and I arrived about an hour early for the 2pm show. Thank goodness they opened the lobby very early so we didn't have to stand outside in the heat and red-alert air. We used the time to get the flower cards signed for Scott and Chelsea. We decided that since the charity was presenting flowers for opening night, we would give flowers and a card each to Scott and Chelsea for closing night.

We figured the dress rehearsal would be our best shot at being front row center. Since we had to pick up the tickets each night, we had no idea where we were sitting for each performance.

While we were waiting, those who had contributed for the flowers signed their names to the cards to be included with the bouquets to Scott and Chelsea. We came up with a nice sentiment of thanks to Chelsea more easily than for Scott. His thank you took a bit of group work. When both cards were signed, they were tucked safely away for Monday night. Since the flowers were about \$75 with tax, and there were 15 commitments, we set the donations at \$5 with any surplus going to the charity. Many fans, seeing what was going on, donated and signed so we had another \$75 above the flower cost for the charity. Then those of us who chose to donate even more, chipped in toward a brick in the Our Little Haven garden. (By Monday, we had almost \$200 for the charity.)

We got our tickets and when the doors finally opened at ten minutes to two, we bee-lined for front row, center. I saved a seat for Verna, and afterward she said that this was the first time she had ever sat front row center.

When I bought tickets for each performance, I was worried I would be bored with sitting through more

than 6 hours of *I Do! I Do!* Never to be the case! As it turned out, each performance, including the rehearsal, was Broadway quality, and it was a unique experience to watch the subtleties of each performance.

Our group made up a large segment of the audience for the rehearsal, and the place was about one-third full. The band was putting the finishing touches on their last rehearsal without an audience. We were told they had done a run-through just before the dress rehearsal, but from what we heard later the 2pm show was the first one where all of the elements, including the lighting, were all included. The musical director, Dennis Deal, turned around and commented to us about the fact that they had barely played together at all.

Needless to say, with no one but the orchestra between us and the stage, the rehearsal performance was very personal as if (to quote Daniel Roebuck from *Orlando Leap*) they were performing just for me!

Several of us were dabbing at our eyes when the lights came up after the bows. The second act brought a flood of emotions to the surface and I was weeping when I reached the lobby. I hadn't realized how intense the experience was until that moment.

(From another POV) The theater had an L-shaped lobby. The long side of the theater ran parallel to the parking area and had the doors that went backstage as well as entrance doors from the parking lot. The short side was the entrance to the theater and the ticket booth. Its doors led out to a drop-off and pick-up area in front. I had parked in a handicapped space because one of my passengers had a handicap access pass. After the show, we were hanging around in the lobby talking to each other. Jo and Verna were composing themselves because, due to the touching nature of the play, both had burst into tears at the end of the show. The lady in charge, Jessica, came out as if she were looking for someone. I asked her if she were looking for Margaret because I recalled that when the play ended, Margaret seemed to be looking for someone. She said she wasn't. Then she asked if we were the ones waiting for autographs. I told her we had been told there would be no autographs or pictures. I thought she was going to kick us out of the lobby into the hot humid St. Louis air, so I added that we were

just visiting. Then she said, Scott sent her out to see how many people were there, and she turned and walked back. I about died thinking that (at least for those of us left) I had just ruined an opportunity to see Scott. (Many people had already left.)

A group of us were still standing in the lobby, talking about what we were going to do next. (It was cooler in the lobby than going outside.) Jessica, the assistant director, came out of the backstage/dressing room area to see how many of us were still there. I thought she was there to shoo us out of the lobby. Then she went back in, and shortly came back out again to say Scott would be coming out! This was a total surprise, as we were all informed that Scott would not be doing a meet and greet. We quickly rounded up those who were still near the theater - some were already in cars - and soon Scott came out to greet us. He posed for pictures with the newbies, signed some autographs, and then went to get Chelsea.



Photo by Debbie O'Brien

Chelsea came out wearing an ice pack below her right knee. (She had bumped it on-stage during the performance.) We all applauded her when she came out. Scott had told us that this was the first time she had done a lead performance. We were stunned. As with Scott, we thought she had been doing this forever.

Then we left and got ready for the evening performance. There wasn't even time for dinner. There was just time enough to shower, change, and chill for a few minutes before heading back to the theater.

The evening performance was tighter than the rehearsal. The audience filled the theater and included many couples, the men enjoying it as much as the women. I noticed they solved the alarm clock problem from the dress rehearsal (see play description that follows), but they left in the ad-lib about the symphony.

I didn't hang around after the show because I hadn't eaten since 10am and I was starving! A group of us headed to Malloys for a late night dinner. We got in just as they were closing the kitchen. Back at the motel, we all crowded into Helene's room for another Scottfest. But after an hour-and-a-half, I said goodnight and headed for bed. Verna was still awake so we chatted in bed another hour, so it was 2:45am before we finally called it quits.

(Another POV) On Monday my roommate and I got up earlier than we had hoped, so we had breakfast with the early risers and after a nice visit, we had coffee with the next set of risers. Then Jo, Verna, and I went to get the flowers and bring them back to the hotel. We put the flowers in the room, while Jo and Verna retired for an hour nap before dinner. At 4:30pm we ate at Fazzoli's, then got ready for the final performance.

We prepared a little card for Our Little Haven to include with the extra money we had collected. The card indicated that the money was a gift in honor of Scott and Chelsea from their fans; no individual names appeared on this card. When we told the representative that we had collected nearly \$200 and that we wanted to buy a \$100 brick in honor of Scott and Chelsea, he popped up with they would make it a \$500 brick! He said it was the least they could do after everything Scott and Chelsea had done for them. We decided that the brick should be simple – "In honor of Scott Bakula and Chelsea Field 6/23/02." He assured us that the charity would send Scott and Chelsea a notice that their fans had donated a brick in their names.

We gave the flowers and the cards (signed the previous day) to the charity liaison, so that they could be delivered backstage before the performance. For Scott we decided on a bouquet of spring flowers with a single red rose. For Chelsea we chose a bouquet of white roses with a single red rose.

The Monday evening performance was fantastic. The show was a sellout and the audience loved it. Some of us hung around after this performance to see if Scott and Chelsea would pop out again. Except for two newbies hoping to get an autograph and photo, nobody was planning to do more than say good-bye and thank them as they left.

Scott and Chelsea both came out and the first thing they each said was a thank you for the flowers and supporting the charity. Chelsea seemed especially touched. They told us they were on a schedule and couldn't stay more than five minutes before returning back stage. We supposed there was a party planned that they were attending. I did manage to get a couple of shots of Chelsea and Scott. This was the only time I could take photos.



*Chelsea, Verna and Scott
Photo by Jo Fox*

We talked a bit more to Dennis Deal and complimented him on his other work, *Nite Club Confidential*. He told us that now that they had this play down, there would be more performances! I sure hope this to be true. The Kirkwood paper that wrote up an article on Scott hinted that he was still interested in doing the Munny.

I DO! I DO!

A Detailed Play Description of Dress Rehearsal

By Jo Fox

Scott came out first on stage right (facing the stage, that's the left side of the stage or, from the actor's point of view as he looks out to the audience, his right side). He was wearing a white naval uniform, dress cap and white shoes. Chelsea came out stage left in a bridal gown and veil. They sang *I Do! I Do!*, the opening number. The stage was set with a four-poster double bed and bedroom furniture. A projection of a church window and appropriate music created the chapel scene. Scott stepped in military fashion to center stage as Chelsea glided to meet him. Scott (Michael) placed the wedding band on Chelsea's (Agnes') finger and they sang their vows to each other.

The next number, *Good Night*, takes place in the bedroom. The bride and groom are plopped on the bed exhausted from dancing. Agnes complains her feet hurt. Michael takes off her shoe and begins to kiss her leg. Agnes pulls back aghast, asking what he is doing. Michael proclaims he is worshiping her. Blushing, Agnes gets off the bed, grabs her suitcase and hurries to her closet (stage left). Michael calls after her, "Where are you going?" He thinks a moment, and then utters, "Oh."

Off come the shoes and socks, off comes the jacket, off come the button down pants. On goes the nightshirt and cap over tee shirt and boxer shorts. As he waits and nervously prances, Michael tries several nonchalant poses, then modestly pulls on the pants (though he doesn't rebutton them) and sits posed in the chair waiting for Agnes. When she comes out in nightgown, he stands up. She asks, "Do you wear a nightcap?" He whips it off his head. "No."

Michael sidles to the bed, kicking off his pants as he goes. He and Agnes begin to pull down the covers when Agnes discovers a blue pillow under the sheets. Michael grabs it from her to read the embroidered words. Agnes asks and Michael responds, "God is Love." Mother must have put it there. She's elated. He's deflated.

They again sing *Good Night* and Agnes confesses she has never seen a man without his clothes. Michael tells her she hasn't missed much. She asks him if he's ever seen a woman naked and he replies he must have, but she realizes he is as innocent as she.

After trying again to overcome their nervousness, they retire under the sheets. Afterward, as if in a dream, Michael rises from the bed, sings and dances, declaring *I Love My Wife*.

Time passes and Agnes is pregnant. She wonders, *Something Has Happened*, and where she was one, she's

now two. Michael frets that he is a third wheel. He groans and collapses on bed in pain, calling for Agnes to attend him. The pain is no longer in his head. It has moved to his lower back and side. She asks if it is a sharp pain that comes in waves growing stronger. Yes, Michael moans. "Michael, it's not possible," Agnes tells him, "You've got labor pains." Michael stomps out of bed, gets his shoes and socks and begins dressing. Agnes asks where he is going. "To fetch the doctor," he replies, telling her that the doctor said to get him when the pains start. "Mine, not yours," Agnes tells him and pulls him back to bed, to which he petulantly replies that he doesn't want to go.

Shortly afterward, labor begins for real. Michael rushes to her, holding out his hands as if to catch the baby. Agnes climbs into bed and Michael runs to dress to fetch the doctor, but she doesn't want him to go. Michael reads to her from his new novel, a trilogy, "Burnt Corn." The pains get worse and finally Agnes sends Michael for the doctor. He takes a last look at his writing before rushing off.

My favorite moment in the play is after Mickey is born and Michael and Agnes are bickering. They put away their differences as Agnes confesses, "Sometimes in the morning when shadows are deep, I lie here beside you just watching you sleep. I whisper the memories that I'm fondest of, *My Cup Runneth Over* with love." It's a beautiful duet that Chelsea and Scott sing to each other. I was misty-eyed, thinking of my own family.

Agnes and Michael decide *Love Isn't Everything* as their family grows with the addition of a girl and Michael struggles to pay the bills. Michael explains (to the audience) about the difficulty of the writing profession after ordering Agnes to clean up and put away the toys. She angrily throws stuff into the wagon, banging the wheels on the floor to purposefully interrupt him. She takes the wagon off stage and there is a crash. Michael continues talking to the audience. Agnes calls, "I'm all right." She returns on stage to get the tricycle. Hiking up her skirt and straddling the trike, she pedals it around Michael. He tells the audience about his new book. Agnes tells the audience it's dull and trikes off the stage.

Strife between Michael and Agnes grows. Michael chastises Agnes for spending more than he makes and being overdrawn at the bank. She complains he chews in his sleep. They read lists of each other's faults in *Nobody's Perfect*.

As Michael's novels do well and his reputation grows, so does his ego. He declares he's involved with another woman

although, in the ensuing argument, she learns they haven't done anything yet. Michael tells Agnes that men grow more handsome and desirable as they age—*It's a Well Known Fact*—while women go to pot. Agnes doesn't listen. She storms off to get ready for bed. When she returns, Michael leaves to get dressed for bed. Agnes proclaims if he leaves her, she will also try wanton love as *Flaming Agnes*. When Michael returns their shouting match continues, and they both declare *The Honeymoon Is Over*, ending with a shout in unison of "Go to hell!" from opposite sides of the stage.

Agnes packs her bag and Michael helps her, stuffing the blue pillow into it. She leaves and after a beat, Michael calls after her but there is no answer. He calls again, then rushes to find her, dragging her back into the room. Michael opens her bag and begins unpacking her things, demanding that she put the blue pillow back on the bed. She tosses it to the floor, refusing. He finally picks up the pillow, wraps her arms around it, and pushes her and the pillow onto the bed. "Thank you," he tells her. Agnes still insists *The Honeymoon Is Over*, but Michael pleads "I'm so tired of all this fighting!" and changes the tune to *I Love My Wife*. She yields and sings the line, "Well, *Nobody's Perfect*" as they embrace and the lights come down for the end of Act I.

(After Chelsea sang *Flaming Agnes*, the lights went down and she made her way across the stage to exit. We heard a thump as she bumped her knee on the trunk at the foot of the bed. We all gasped out an "ooh" in immediate sympathy.)

Act II opens with Agnes and Michael still together and it is New Year's Eve. Michael is asleep while Agnes plays with party favors and noisemakers. She blows on one, waking Michael who jumps out of bed shouting, "Happy New Year." She tells him it is a false alarm. They realize they are getting old as they ask, *Where Are the Snows?* Michael frets about Mickey being only 16 and out late. The alarm finally goes off and Agnes and Michael prance around shouting, "Happy New Year." Michael hits the alarm. (But it doesn't shut off. Scott hits it again. Nothing. He turns it over and he and Chelsea stand grinning as the alarm winds down. Another prop failure. The audience roars with laughter. There is a pregnant pause before the play can continue.)

At 4 in the morning, Michael wakes Agnes, ranting that Mickey still isn't home. He gets out his belt, threatening to have it out with "her son." Finally, they hear the front gate and Michael storms from the bedroom to confront Mickey. Shortly he returns, dragging the belt. As he heads for the closet to put the belt away, Agnes asks, "Well, what did you say to him?" to which Michael replies, "Good Morning." He returns somberly to the bed and climbs in next to Agnes. She scolds him that after all his ranting that was all he said and asks "why?" Michael replies dejectedly, "He was wearing my tux." He pauses a beat, then finishes, "and it fit him." Tenderly Agnes reminds Michael that the kids will soon be on their own *When the Kids Get Married*.

(This is the same number Scott and Chelsea sang at the Hamilton benefit. Scott still played the sax - badly - but his

playing was much improved from the Hamilton. When the applause ceased at the end, Chelsea pointed at Scott with her violin bow and improvised, "Obviously **not** a member of the St. Louis Symphony." Scott's face struggled for composure. We thought we saw restrained laughter as the whole audience broke up. By the time we had stopped laughing, Scott had thought up a comeback, "Lovely hairdo," referring to her frizzy permed wig.)

More time passes and Michael laments that his daughter is marrying an idiot in *Father of the Bride* as he longs for the return of his little girl.

With the children married, Agnes feels her job is over and she is no longer needed as she ponders, *What Is a Woman?* She decides it is time to move on, that she no longer loves Michael. He tells her he needs her and loves her, and Agnes realizes *Someone Needs Me*. Michael demonstrates how much he truly loves Agnes by presenting her with a book (that he wants to read), a box of (his favorite) chocolates, and a charm bracelet made especially for her.

Fifty years have passed and Michael and Agnes are old. The house has been sold. All is packed and the furniture gone except for one trunk and the bed. Agnes tries to leave a souvenir behind for the new couple - the blue pillow - but Michael admonishes her that she is not going to ruin that poor boy's night. She sends Michael to the wine cellar and again tries to hide the pillow under the sheets. Michael returns with a champagne bottle left over from Mickey's wedding. He looks around the room, remarking on the echoes he hears of the past. They finally compromise, singing together of life and love in *This House*. Michael gives in to Agnes. He allows her to leave the pillow on the bride's side of the bed and props up the champagne bottle on the groom's side. He sweeps Agnes up in his arms and carries her off in a final kiss.



After Monday evening's performance, Scott and Chelsea, still in costume for the final scene, came out to publicly thank the theater staff and Dennis Deal. Submission of photograph was anonymous.

STRING THEORY REDUX

By Jim Rondeau

Welcome to String Theory Redux. As we've followed Scott's and Dean's acting credits on other TV shows and movies, it seemed only logical we chronicle the other credits to all the guest stars on Quantum Leap – a monumental task. This project started in *Quantum Quarterly*, with readers supplying credits to add to the list whenever they came across one. The list is now too long to publish as a whole; only the entries that have been updated since their last publication are presented here. The last time the list was published nearly in full was the final issue of *Quantum Quarterly*. Anyone can help out. Please send any actor/actress credits of guest stars you come across to Jim Rondeau, 1853 Fallbrook Ave., San Jose, CA 95130-1727 (where you can also ask for details on back issues of *Quantum Quarterly*).

Feature films are underlined, TV series are in italic, and TV movies are shown in regular type with (TV) after. The year in parentheses indicates date of film release or broadcast appearance. (Much of the information for this column was obtained at lmdb.com)



Aldredge as Mr. Samuels, the boss of the dockworkers

Michael Aldredge (Jimmy)

[13 April 1940 to 19 December 1997]

About Last Night... (1986)*Alice* (regular) (1979-81)*Alice: The Bus* (1978)*Alice: Vera's Grounded Gumshoe* (1984)*All in the Family: The Unemployment Story, Part 2* (1976)Almost an Angel (1990)*Almost Grown* (regular) (1988)Another Woman's Child (1983)*Archie Bunker's Place: A Small Mafia Favor* (1980)*The A-Team: The Bells of St. Marys* (1984)*The A-Team: Recipe for Heavy Bread* (1983)*The A-Team: Steel* (1983)*The A-Team: West Coast Turnaround* (1983)*The Atlanta Child Murders* (miniseries) (1985)*Barnaby Jones: The Captives* (1977)The Bastard (1978)*Beauty and the Beast: The Beast Within* (1987)*B.J. and the Bear: Bear Bondage* (1980)*The Bob Newhart Show: Emily Carlin, Emily Carlin* (1978)Bon Voyage (1985)*Booker: The Pump* (1989)*Charlie's Angels: To Kill an Angel* (1976)Columbo: *Rest in Peace, Mrs. Columbo* (1990) (TV)*Dallas: Charlie* (1984)*Dallas: Lock, Stock and Jock* (1991)*Dallas: Nightmare* (1980)*Dallas: No More Mister Nice Guy, Part 1&2* (1980)*Dallas: Oil Baron's Ball III* (1984)*Dallas: "S" Is for Seduction* (1991)*Dallas: Shadows* (1984)*The Dukes of Hazzard: The Ransom of Hazzard County* (1984)The Entity (1981)*ER: It's Not Easy Being Greene* (1996)*Family Ties: Remembrance of Things Past, Part 1&2* (1985)Ghost Town (1988)

The Gift of Life (1982) (TV)

The Greatest American Hero: Don't Mess Around with Jim (1981)*Hart to Hart: With This Gun, I Thee Wed* (1979)*Hill Street Blues: Fathers and Huns* (1985)

Hostage Flight (1985) (TV)

The Incredible Hulk: Blind Rage (1979)The Incredible Melting Man (1977)Iron Eagle (1986)

I Want to Live (1983) (TV)

JAG: Force Recon (1997)*The Jeffersons: The Grand Opening, Parts 1&2* (1977)*Joanie Loves Chachi* (title unknown) (1982)Johnny Be Good (1988)

Just Me & You (1978) (TV)

Knight Rider: The Topaz Connection (1982)

The Last Fling (1987) (TV)

Life Goes On: Armageddon (1991)*Life Goes On: Isn't It Romantic?* (1991)*Life Goes On: Last Stand in Glen Brook* (1991)

Long Journey Back (1978) (TV)

Lou Grant: Cop (1979)*Lou Grant: Guns* (1980)*Lou Grant: Hooker* (1978)*Lou Grant: Sting* (1980)

Mary & Tim (1996) (TV)

Matt Houston: Killing Time (1985)*Murder, She Wrote: The Wind Around the Tower* (1992)

My Brother's Keeper (1995) (TV)

Nightside (1980) (TV)

Night Walk (1989) (TV)

Operation Petticoat (1977) (TV)

Promise (1986) (TV)

Punky Brewster: Girls Will Be Boys (1986)*Reasonable Doubts* (title unknown) (1991)*Rhoda: The Total Brenda* (1978)Robot Jox (1990)*The Rockford Files: A Material Difference* (1979)*The Rockford Files: Return to the 38th Parallel* (1976)

Ruby (1977) (uncredited)
Scarecrow and Mrs. King: Sudden Death (1983)
Scarface (1983)
Shoot the Moon (1982)
The Sting II (1983)
 Sunshine Christmas (1977) (TV)
The Taking of Beverly Hills (1991)
 Thornwell (1981) (TV)
Three's Company: Diamond Jack (1982)
The Twilight Zone (new): The Junction (1987)
The Twilight Zone (new): The Little People of Killany Woods (1986)
 The Two-Five (1978) (TV)
V (miniseries) (1983)
Who's the Boss?: Sleep Talk, Sweet Talk (1988)



Anderson as Steve Slater, Maggie's lawyer/fiancé

Erich Anderson (The Great Spontini)

[sometimes credited as E. Erich Anderson]

Auggie Rose (2000)
Baby Talk: The Fever (1991)
Bat*21 (1988)
Chicago Hope: From Here to Maternity (1999)
C.S.I.: Crate n' Burial (2000)
Dream West (miniseries) (1986)
 Due East (2002) (TV)
ER: Greene with Envy (1999)
Family Law: All in the Family (2001)
Felicity (regular) (1996-2002)
The Final Cut (1995)
Friday the 13th: The Final Chapter (1984)
The Glass Shield (1994)
 Gramps (1995) (TV)
 If Looks Could Kill (1996) (TV)
Infinity (1996)
JAG: Jagathon (2001)
L.A. Doctors: Every Picture Tells a Story (1999)
 Love Kills (1991) (TV)
The Marshal (title unknown) (1995)
Matlock: The Dating Game (1994)
Melrose Place: In Bed with the Enemy (1994)
Melrose Place: Psycho-Therapy (1994)
Missing in Action (1984)
Murder, She Wrote: Unfinished Business (1986)
Nightwatch (1988)
NYPD Blue (regular) (2000)

The Outer Limits (new): The Deprogrammers (1996)
The Outer Limits (new): The Surrogate (2001)
 Overkill: The Aileen Wuornos Story (1992) (TV)
 Pair of Aces (1990) (TV)
Parking (1996)
Patty Hearst (1988)
 Police Story: Monster Manor (1988) (TV)
Second Chances (regular) (1993)
 Session Man (1993) (TV)
7th Heaven: What Will People Say? (1996)
Silk Stalkings: Family Affair (1997)
Sisters: A House Divided (1995)
Sisters: Judgement Day (1995)
Star Trek The Next Generation: Conundrum (1992)
Thick as Thieves (1999)
thirtysomething (regular) (1989-91)
Touched by an Angel: What Are Friends For? (1998)
Unfaithful (2002)
Welcome to 18 (1986)
Where's Marlowe? (1999)
Without Limits (1998) (uncredited)
The X-Files: Invocation (2000)



Bara as Ruben, the sleazy landlord

Fausto Bara (All-Americans)

[21 January 1952 to 10 February 1994]
Bodies of Evidence: Eleven Grains of Sand (1993)
Eliminators (1986)
Kojak: The Price of Justice (1987) (TV)
Remington Steele: Steele Away with Me (1983)
Renegades (regular) (1983)



Barone as radio producer, Debbie Schaefer

Anita Barone (Dr. Ruth)

Ally McBeal: Fear of Flirting (2001)
Carol & Company (1990) (regular)
Caroline in the City: Caroline and the Egg (1997)
Chicago Hope: Broken Hearts (1998)
Critics and Other Freaks (1997)
Daddio (regular) (2000)
Don't Try This at Home (2002)
Dream with the Fishes (1997)
Empty Nest: My Dad, My Doctor (1993)
Friends: The One with the Sonogram at the End (1994)
The Jeff Foxworthy Show (regular) (1995-1996)
Just Friends (1997)
Just Write (1997)
The Larry Sanders Show: Larry Loses Interest (1993)
Life... and Stuff (regular) (1997)
Party of Five: I Do (1996)
Party of Five: A Little Faith (1997)
Pointman: Father Connie (1995)
Public Morals: The Green Cover (1996)
Ricochet (1991)
The Rosary Murders (1987)
Running Time (1997)
Seinfeld: The Shoes (1993)
The Sex Monster (1999)
The Takeover (1995) (V)
Wounded Heart (1995) (TV)



Bellamy as Mrs. Sherilyn Stanton

Diana Bellamy (Trilogy III)
 [19 September 1943 to 17 June 2001]
Air Force One (1997)
Alien Nation: The First Cigar (1989)
Amelia Earhart: The Final Flight (1994) (TV)
Astronomy (1988)
Baywatch: Vacation, Part 1&2 (1993)
Birdland: Pilot (1994)
Blind Date (1987)
Born in East L.A. (1987)
Condor (1986) (TV)
Critters 3 (1991)
Crossroads (1986)
D.C. Cab (1983)
Desert's Edge (1997) (TV)
Diabolique (1996)
The Fall Guy: A Fistful of Lire (1985)
Family Ties: Beyond Therapy (1988)

Finder of Lost Loves: Goodbye, Sara (1984)
Free Ride (1986)
Ghosts of Mississippi (1996)
Grace Under Fire: This Sold House (1996)
Herman's Head: Stop Me Before I Help Again (1992)
Home Improvement: Love is a Many Splintered Thing (1993)
Hunter: War Zone (1986)
Ink: The Sandwich (1996)
It's a Living: Richie's Sculpture (1986)
Life Goes On: Isn't It Romantic? (1991)
Life with Roger: About Last Night (1997)
Living Single: Double Indignity (1994)
Maid to Order (1987)
Malice (1993)
Married... with Children: Crimes Against Obesity (1996)
Married... with Children: Pilot (1987)
Married... with Children: Top of the Heap (1991)
Married... with Children: Where's the Boss? (1987)
Matlock: The Country Boy (1987)
Matlock: The Strangler (1991)
Matt Houston: Marilyn (1983)
Melrose Place: Nice Work If You Can Get It (1996)
Mr. Belvedere: The Counselor (1988)
Murder, She Wrote: The Dead File (1992)
Murder, She Wrote: Jessica Behind Bars (1985)
Murphy Brown: Humboldt IV: Judgment Day (1994)
My Chauffeur (1986)
Nash Bridges: Promised Land (1996)
Necessity (1988) (TV)
The Nest (1988)
Newhart: This Blood's for You (1988)
Odd Jobs (1984)
On the Air: Episode 3 (1992)
Outbreak (1995)
Outrageous Fortune (1987)
Passed Away (1992)
Police Academy 2: Their First Assignment (1985)
Popular (regular) (1999)
Seinfeld: The Andrea Doria (1996)
Shootdown (1988) (TV)
Simon & Simon: Betty Grable Flies Again (1983)
Sisters: A Little Snag (1996)
The Skin of Our Teeth (1983) (TV)
Spellbinder (1988)
Step by Step: Feeling Forty (1994)
Stripped to Kill (1987)
Superhuman Samurai Syber-Squad (regular) (1994)
Tall Tales and Legends: The Legend (1985)
13 East (regular) (1989)
Wings: Olive or Twist (1996)
Winnie (1988) (TV)

An Index to *The Observer* 1-25

PQL members, particularly new members, frequently ask that we recommend particular back issues of The Observer for them to order. We can't honestly tell them which to buy first, partly because they are all special to us, and partly because different fans have different priorities. A Leaper who is interested in all aspects of the show may particularly enjoy the interviews with writers and other behind-the-scenes people, while others may be primarily interested in Scott Bakula or in Dean Stockwell. We have therefore compiled the following guide and index, so that readers can choose issues according to their own particular interests. To save space, some of the most frequently credited writers/interviewers are abbreviated as follows: KFB = Karen Funk Blocher, TAM = Tracy Ann Murray, TM = Teresa Murray. Most news and editorial comments have not been listed.

The Observer #1 - January 1991

Cover: Goldenrod cover with black diagonal bar, copied from paperwork at Senate committee hearing in "Honeymoon Express." Only text on it: Project Quantum Leap.

Quantum Leap Sets Destroyed a report on the Universal fire [Bing Futch]

Stockwell Recycling Campaign Begins [TAM]

Keep Those Letters Coming In! [Mary A Schmidt]

Scott Bakula in Sibling Rivalry [KFB & TM]

A Short History of Project Quantum Leap [KFB]

Leaping In Behind the Lens encounters with real people, on and off the set [various]

Overheard at UCLA questions asked after the mikes were turned off [Joan Dodson]

UCLA Q&A: 11/26/90 The actors and executive producers speak! [transcribed by KFB]

Dean Stockwell on *The New Twilight Zone* [TM]

Dean Stockwell Films, Part 1: 1945-1951 [TM]

QL Episode Guide: Season One (an overview) [KFB]

The Observer #2 - Spring 1991

Cover: six primitive screen captures (best I could do in 1991) of the Mr. Little promo. "Recently I have received a few letters from fans of Quantum Leap, demanding I move it back to its original Wednesday night time slot. Listen, I run this network. Do you know what I have to say to the fans of Quantum Leap? [buried in avalanche of letters] You win!"

Bowling for Leapers report from the wrap party [Bing Futch]

Stockwell's Soapbox: Saving the Ozone [TAM]

Leaping into Fashion; The infamous Committee for a Scott Bakula Suit satire [The Fashion Observer]

Interview: Paul Brown & Tommy Thompson [KFB & TM]

Who Are You and Why? A survey [TAM]

Captain Galaxy Plays Tennis with Stars Richard Herd interview [TM]

Hitchcock Theater Q&A, 2/25/91: the actors and exec producers speak! [various]

Dean Stockwell Films, Part 2: Young Hollywood Rebel, 1957-1968 [TM]

The Observer #3 - Summer 1991

Cover: tan or beige, with photo of Richard Herd and Scott Bakula as Captain Galaxy and Future Boy. "In this Issue: The Adventures of Captain Galaxy! Plus: A Special Spotlight on Dean Stockwell! Welcome to the Future!"

Survey Results (Part One): Who We Are and Why! [TAM]

Leaping Out of Fashion - the Fashion Observer replies to critics

Interview: Richard Herd [KFB and TM]

Scott Bakula in Texas / Scott Bakula in Chicago [Julie Barrett and KFB]

Dean Stockwell at I-Con [Candyce Nathanson-Goldstein]

Dean Stockwell Speaks I-Con Q&A [transcribed by Nancy Rapaglia]

Stockwell's Soapbox [TAM] plus Dean's U.S. Senate testimony

Dean Stockwell Films, Part 3: 1970-1983 [TM]

The Dean Stockwell Star: An Update [TM]

QL Episode Guide: Season Two, Part 1 "Honeymoon Express" to "A Portrait for Troian" [KFB]

The Observer #4 - Winter 1991

Cover: fake Time Magazine cover, with Scott photo by Nancy Rapaglia. THE NEXT EINSTEIN - A scientist and an ex-astronaut team up to ask: is Time, not Space, the final frontier?" First printing had red border on cover.

Survey Results (Part 2): Our Favorite Things[TAM]

Interview: Tommy Thompson [Joan Dodson & Kris Arnold]

VQT: The View from Table 5 [KFB]

The View From L.A.: An L.P.O.'s Story [Bing Futch]

Interview: Beverly Bridges [KFB & TM]

Dean Stockwell Films, Part 4: 1983-1988 [TM]

QL Episode Guide: Season Two, Part 2 "Animal Frat" to "M.I.A." [KFB]

The Observer #5 - Spring 1992

Cover: blue ink on white, Dean photo from Leap Day 1992 inside Hollywood Star artwork. Dean Stockwell:

a Star on Earth and in the Heavens, February 28, 1992.

Leap Weekend: On the Front Line [Bing Futch]

Leap Weekend: Another Angle [Julie Barrett, Dr. Joyce D. Hatcher etc.]

Leap Weekend: A Side View [TAM]

Book Review: *Time Tripping* [Ann Raymont]

Video Review: *Necessary Roughness* [TM]

Film Review: *The Player* [TM]

Interview: Chris Ruppenthal [Bing Futch; transcribed by Ann Raymont]

Survey Results, Part 4 [TAM]

Interview: Dennis Wolfberg [TM and KFB]

Stockwell's Soapbox: the Earth Summit [TAM]

Dean Stockwell Films, Part V: Not Just Al [TM]

QL Episode Guide: Season Three, Part 1 "The Leap Home" to "Black on White on Fire" [KFB]

The Observer #6 - Summer 1992

Cover: blue ink on white, photo of Scott in glasses with leap effect painted in. How do we know he's not Sam Beckett?

Interview: QL FX wizard Roger Dorney[Bing Futch]
Sam Beckett and Thomas Magnum [Brigitte Scherer]

Interview: QL Guest Star Phil Fondacaro [TM, KFB & Rosie Geonnotti]

Report: Prodigy and the P* Leapers [Patricia L. Stone]

Editorial: When Fans Go Too Far [KFB]

Necessary Roughness Redux: an alternative review [Regenia Marracino]

The Big Three Q&A: Scott, Dean & Don 3/1/92 [transcribed by Miriam Cooper & Dr. Joyce Hatcher]

QL Episode Guide: Season Three, Part Two "The Great Spontini" to "Last Dance Before an Execution" [KFB]

The Observer #7/8 - Winter 1993

Cover: photo of Scott Bakula in his trailer, Sept 1992. Double issue (86 pages) counts as two issues for ordering purposes.

Sammy Award Winners

Project Calla Lily: a report [KFB], press releases [Julie Barrett & KFB], a reply [Warren Littlefield] and a newspaper article [Walt Belcher]

The Death of Leap One and Other Stories: the story behind the interviews [KFB]

Interview: Scott Bakula [TM & KFB]

Interview: Diamond Farnsworth [TM & KFB]

Interview: Lydia Cornell [TM & KFB]

Interview: Joe Napolitano [TM, KFB et al]

Survey Results, Part 5: essays by Leapers [compiled by TAM]

Scott Bakula - The Story So Far (Part One): a preliminary biography [Ann Raymont]

An Introduction to Scott Bakula on TV [KFB]

QL Episode Guide: Season Three, Part Three "Heart of a Champion" to "Shock Theater" [KFB]

Answers to Common Questions about Quantum Leap [KFB, Nancy Henderson & Gillian Eldridge]

The Observer #9 - Summer 1993

Cover: Sergeant Leaper, our most ambitious cover to date. Photo montage on glossy stock, replacing all those people and objects from the Beatles' Sgt. Pepper album cover with QL actors, producers, writers, directors, fans, etc. On the drum: Dr. Beckett's Lonely Hearts Club Band.

Canceled! - truth and speculation [KFB]

About the Cover: An explanation and contest [KFB]

Scott Bakula - The Story So Far (Part Two) a preliminary biography [Ann Raymont]

Stockwell's Soapbox: At Joy's Request [Nancy Henderson]

Don Bellisario Explains "Mirror Image" [Adina Ringler]

Report: Second Annual Quantum Leap Convention [KFB]

Interview: Chas. Floyd Johnson [TM, KFB & Marjorie Dufek]

Interview: Robin Jill Bernheim [KFB; transcribed by Shari Ramseur]

QL Episode Guide: Season Four, Part One "The Leap Back" to "Hurricane" [KFB]

The Observer #10 - Summer 1994

Cover: canary yellow, file folders of Sam and Al, stamped MISSING, "From the files of Project Quantum Leap"

Key to the "Sergeant Leaper" Cover [KFB, TM & Jon Balenzano]

A Quantum Leap Writer--Almost [Marla J Hayes]

Stockwell's Soapbox: Ozone and Orange Juice [Nancy Henderson]

An Evening With Scott Bakula: 1993 VQT banquet report [Martha Peplinski]

Letter From a Leaper [actress Nicole Dubuc]

Interview: James ("Bingo") Walters [KFB & TM]

Interview: Deborah Pratt [TM, KFB et al]

Interview: Guest Stars of "Killin' Time" [TM; transcribed by Ruth Calkins]

QL Episode Guide: Season Four, Part Two "Justice" to "Dreams" [KFB]

The Observer #11 - Winter 1995

Cover: photo montage from the pilot. "It's 1995. Do you know where your quantum physicist is?"

Dennis Wolfberg: a tribute [KFB]

The Writing & Sale of *Quantum Leap: A-Z*: [Julie Barrett]

Stockwell's Soapbox [Laurie Farber]

Sammy Awards Results [TAM]

Interview: Deborah Pratt, Part 2 [TM, KFB et al]

Interview: John Cullum [TM; transcribed by Ann Rayment]

Interview: John D'Aquino [Margaret Colchin]

Interview: Guest Stars of "Lee Harvey Oswald" [TM; transcribed by KFB]

QL Episode Guide: Season Four, Part Three "A Single Drop of Rain" to "Running for Honor" [KFB]

The Observer #12 - Summer 1995

Cover: photo montage, Leaping through the career of Scott Bakula

Anyone Can Whistle [Heidi Sanchez]

Close Encounters in Ventura County [Cathy Madden & Cathleen Miller]

Stockwell's Soapbox [Nancy Henderson]

Close Encounter at LeapCon '95 [KFB]

Interview: Mark Bannon of Crescendo Records [David T. Okamura, KFB et al]

Q&A: Harriet Margulies - IndyLeap '94 [transcribed by Marcia Mahan]

Q&A: Rich Whiteside IndyLeap '94 [transcribed by Margaret Colchin]

Interview: Willie Garson of "Lee Harvey Oswald" [TM; transcribed by TAM]

QL Episode Guide: Season Four, Part Four "Temptation Eyes" to "Ghost Ship" [KFB]

The Observer #13 - Winter 1996

Cover: photo montage on blue stock, Still Leaping After All These Years

Stockwell's Soapbox: Speak Up and Count [Laurie Farber]

Close Encounter with Dean Stockwell [Davina J Pereira]

Close Encounter With Scott Bakula Pts 1 & 2 & 3 [KFB & Sharon Major & Carol Zara]

Close Encounters with Oscar Wilde Pts 1 & 2 [Myrna Davis and Sue Greening]

Interview: Mary Gordon Murray [TAM; transcribed

by Marcia Mahan]

Interview: Michelle Joyner [TAM; transcribed by Marcia Mahan]

Interview: Gregory Millar [TM]

QL Episode Guide: Season Four, Part Five "Roberto!" to "Moments to Live" [KFB]

The Observer #14 - Summer 1996

Cover: photo montage, Saluting half a century of Dean Stockwell on film

Stockwell's Soapbox: Is There a Future for Chlorine? [Laurie Farber]

Diary from Accelerate '96 [Davina J Pereira]

Report from Accelerate '96 [Penny Jeffrey]

Q&A: Beverly Leech [transcript by Margaret Colchin]

A Guide to Scott, Dean & Don on Video [KFB et al]

QL Episode Guide: Season Four, Concluded "The Curse of Ptah-Hotep" to "A Leap for Lisa" [KFB]

The Observer #15- Spring 1997

Cover: beige, first page of bogus newsletter of the League of Electrically Altered Persons (LEAP), with two "paintings" by Herbert "Magic" Williams and beginnings of articles by two other Waiting Room visitors.

Stockwell's Soapbox: What Comes from That Nozzle! [Laurie Farber]

Interview: John D'Aquino [Margaret Colchin & Marcia Mahan]

Quantum Leap Around the World (Wide Web) [Mary Anne Espenshade]

A Guide to Scott's Theater Credits [Dawn McLevy]

A Guide to Scott, Dean & Don on LaserDisc [KFB]

The (Pen)Ultimate QL Episode Guide: Season Five, Part One "Lee Harvey Oswald" to "Leaping of the Shrew" [KFB]

The Observer #16 - Summer 1997

Cover: blue, photo montage of Stallions Gate, New Mexico, Welcome to Stallions Gate, Home of Project Quantum Leap!

The Campaign for a Quantum Leap Movie [KFB and Margaret Colchin]

Welcome to Stallion's Gate [KFB]

Q&A: Michael Watkins, Tommy Thompson, Michael Stern, LeapCon '96 [TAM; transcript: Marcia Mahan]

The Hollywood Bowl on Broadway [Sue Greening]

Mr. & Mrs. Smith: An Episode Guide [Ailsa Jenkins]

Mr. & Mrs. Smith: "The Poor Pitiful Put Upon Singer" reviewed by Davina J. Pereira

Cats Don't Dance reviewed by Freda Whaley, Janey Graves and Nancy Mathews

McHale's Navy reviewed by Jennie Rowland
Midnight Blue reviewed by M.L. Farrell
Dean Stockwell Films, Part VI: After the Leap 1994-1997 [TM]

Papa was a Preacher reviewed by Sue Walker
Season Five Quiz (Part Two) [Betsy Brody Roberts]
The (Pen)Ultimate QL Episode Guide: Season Five, Part Two "Nowhere to Run" to "Star Light, Star Bright" [KFB]

The Observer #17 - Spring 1998

Cover: Leaps Illustrated cover with photo montage of Scott, Sam and Al in various sports, entitled Multi-Sport All-Stars

Diary of an Extra [Betsy Brodie Roberts]
Major League Leap [Gina Athey and Mary Jane Wax]
A Very Special Birthday: On the Set of Major League III [Verna Schossow]
Sports Motifs in Quantum Leap, Part One [KFB]
Dean Stockwell Filmography [M.L. Farrell]
Q&A: John D'Aquino, IndyLeap '97 [transcribed by Marcia Mahan]
Season Five Quiz (Part Three) [Betsy Brodie Roberts]
The (Pen)Ultimate QL Episode Guide: Season Five, Part Three "Deliver Us from Evil" to "Trilogy III" [KFB]

The Observer #18 - Summer 1998

Cover: photo montage of The Beckett Family Tree - Revised

East Leap '97 [Ruth Calkins]
JAG Jogs Our QL Memories [Marla J. Hayes]
Sports Motifs in Quantum Leap, Part Two [KFB]
Q&A: John D'Aquino and Daniel Roebuck, Indy Leap '97 [transcribed by Marcia Mahan]
Tax Day [Donna Dickinson]
Season Five Quiz (Part Four) [Betsy Brodie Roberts]
The (Pen)Ultimate QL Episode Guide: Season Five, Part Four "Promised Land" to "Liberation" [KFB]

The Observer #19 - Spring 1999

Cover: photo of Velton Ray Bunch, with a variety of small shots from QL of Scott and Dean singing.

Net Force by Margaret Colchin
The Music of Quantum Leap: An Overview [KFB]
An Interview with Ray Bunch [Sharon Major]
An Interview with Mindy Peterman [Micheline Caputo and Lorraine Anderson]
Q&A: Natasha Pavlovich, KC Leap '98 [Transcribed by Marcia Mahan]
A Letter from Natasha Pavlovich

Season Five Quiz (Part Five) [Betsy Brodie Roberts]
The (Pen)Ultimate QL Episode Guide: Season Five, Part Five "Dr. Ruth" to "Return of the Evil Leaper" [KFB]

The Observer #20 - Summer 1999

Cover: photos of Scott (one on the telephone), with excerpts from PQL's in-depth telephone interview featured inside the issue.

SpringLeap '99 [Lorraine Anderson]
An Interview with Scott Bakula [Sharon Major]
James Morrison: The Life of an Actor [Donaree Brannon and Alison Sills]
Q&A: Richard Herd, Gallifrey One, Los Angeles, February 15, 1997 [transcript by Marcia Mahan, KFB]
Peter Noone: The Artist Formerly Known as Herman [Judith Gooding]
Q&A: Beverly Leech, Natasha Pavlovich and John D'Aquino, KC Leap '98 [transcript by Marcia Mahan]
String Theory Redux [Jim Rondeau]
Season Five Quiz (Part Six) [Betsy Brodie Roberts]
The (Pen)Ultimate QL Episode Guide: Season Five, Part Six "Revenge of the Evil Leaper" [KFB]

The Observer #21 - January 2000

Cover (Artwork by Sherlock): Dr. Sam Beckett returned home, leaping in and greeting a Millennium/New Year's party in progress at the Project.

Catching up with John D'Aquino and Deborah Pratt [Lorraine Anderson, Margaret Colchin]
Open Letter from Scott and Chelsea
An Interview with K Callan [Sharon Major]
Love Letters Weekend Report [Janey Graves]
John D'Aquino: Storyteller [transcript by Trudy Costagliola and Sharon Major]
An Interview with Sam Scarber [KFB]
Luminarias Preview [Anita Balestino]
A Leap to England for 'Spring Leap '99'! [Penny Jeffrey]
Season Five Quiz (Part Seven) [Betsy Brodie Roberts]
The (Pen)Ultimate QL Episode Guide: Season Five, Part Seven "Goodbye Norma Jean" and "The Beast Within" [KFB]
String Theory Redux [Jim Rondeau]
Q&A Continued: Beverly Leech, Natasha Pavlovich and John D'Aquino, KC Leap '98, [transcript by Nancy Kelley]

The Observer #22 - July 2000

Cover: buff/beige, A parody of the cover for Elvis

Presley's second LP on RCA, here titled "SAM" and listing the songs for "Memphis Melody."

Willie Garson Q&A, Quantum Con '94 [transcript by Trudy Costagliola]

Catching Up with Willie Garson [Sharon Major]

The Music of *Quantum Leap*, 1st Season [KFB]

An Interview with Tom Spiroff [Sharon Major]

An Interview with Carol Davis [Margaret Colchin]

An Interview with John D'Aquino [Lorraine Anderson]

String Theory Redux [Jim Rondeau]

Michael Bellisario: What He's Doing Now [Sharon Major]

Season Five Quiz (Part Eight) [Betsy Brodie Roberts]

The (Pen)Ultimate *QL* Episode Guide: Season Five, Part Eight "The Leap Between the States" and "Memphis Melody" [KFB]

The Observer #23 - January 2001

Cover: Don behind the bar in Al's Place, and Sam in foreground thinking, "Maybe HE's the one who's been leaping me around!" Our Tenth Anniversary Issue!

Short Bio for Don Bellisario

An Interview with Don [KFB]

A Letter from Harriet

Short Bio for Deborah Pratt

An Interview with Deborah [Sharon Major]

Catching Up with Ray Bunch [Sharon Major]

Catching Up with Natasha Pavlovich [Janey Graves]

Scott Q&A—IndyLeap 2000 [Transcript by Helene Kaplan]

Michael Stern Q&A—IndyLeap 2000 [Transcript by Trudy Costagliola]

The (Pen)Ultimate *QL* Episode Guide: Season Five, Part Nine "Mirror Image" [KFB]

About That Alternate Ending [Sharon Major]

The Observer #24 - July 2001

Cover: beige, A parody of the poster for the 1984 movie The Adventures of Buckaroo Banzai Across the Eighth Dimension, depicting Sam as a traveler Across the 4th Dimension."

New Beginnings (for Scott and Don) [Sharon Major]

Catching Up with Beverly Leech [Janey Graves]

A Letter from Kimberly Cullum

Close Encounter with Scott Bakula [Debbie Kyzer]

The Music of *Quantum Leap*, Part Three:

From Disco to Don Quixote [KFB]

Nite Club Confidential [Helene Kaplan]

String Theory Redux [Jim Rondeau]

The Ultimate *QL* Episode Guide: Season One, "The Pilot Episode" [KFB]

The Observer #25 - March 2002

Cover: Sam in his "Future Boy" spacesuit standing next to Capt. Jonathan Archer, Enterprise NX-01. The inscription below reads, "The Return of Future Boy."

In Memoriam: Tracy Ann Murray [KFB]

Letter from Scott Summer 2001

PQL Interview with Scott [Donna Dickenson]

Don Bellisario: Riding High [Sharon Major]

Reunion 101: Dean and Harriet Margulies

Spotlight on Melora Hardin [Sharon Major]

Interview with Melora [Sharon Major]

Ziggy Awards Ceremony, 2001 Orlando Leap

The Music of *Quantum Leap*, Part Four:

From PKE to MIA [KFB]

Q&A: Dan Roebuck and Rich Whiteside, 2001

Orlando Leap [transcript by Trudy Costagliola]

Catching Up with Rich Whiteside

A Scott-ish Adventure in New York City [Barbara Pilnick and Helene Kaplan]

String Theory Redux [Jim Rondeau]

Minor Adjustments

Now that you are at the end of this issue, you may have noticed that it is a wee bit thinner than our usual 40 pages. Increases in cost for copying and (especially) postage have forced us to make a decision. Rather than change the price of the issue, both domestic and foreign, we are attempting to compact the information we present into 32-page issues, while still maintaining a readable type size. You can still expect to find the same columns and features—interviews, Q&A's, Close Encounters, and KFB's amazing analyses of all things *Quantum*—with maybe even a few new ideas in store.

We have tried to update the Back Issue Index every six issues. (Three years would have been the March issue, but there was no room.) As the list continues to grow it has become a bit more cumbersome each time. Our website posts the Back Issue Index, updated with each new issue. The updated list is also available as an e-mail attachment or a hard copy from Sharon Major (addresses in the disclaimer box on p.1), so this may be the last time you see this Index, as such, in the issue. If you would still like to see an Index published on a regular 3-year basis, perhaps a change in format, such as alphabetically by topic and person, would better serve our readers. Suggestions and comments are always welcome.

OTHER VOICES IN QUANTUM LEAP FANDOM

Other Voices in Quantum Leap Fandom is a free listing service printed in *The Observer* and elsewhere, updated according to the most recent information we have. All we need to list your club, zine, etc. is the most current information you can give us about it; stale listings will be dropped if we don't hear for you periodically. For copyright reasons we do not list fiction zines or unlicensed *Quantum Leap* merchandise. Our editorial address (for submissions, updates, and comments) is c/o Project *Quantum Leap*; 3801 Grindley Park; Dearborn, MI 48124, or e-mail Sharon at SMajorPQL@aol.com. All submissions are welcome, and the editors will choose which submissions are published. Please do NOT use the Michigan address to order a membership.

FAN CLUBS and WEB SITES

Project Quantum Leap is the main US-based club for the series, with members literally all over the world. Information and membership form can be found on the back cover of this issue, with even more information at our website: www.projectquantumleap.com

Trudy Costagliola is now solely in charge of **Leapers Unlimited**, an international fan club based in Australia, and publishes a newsletter, called *Leapers Digest*, about every three months. Australian subscriptions are \$16 AD per year, and overseas memberships are \$15 US (US funds only) per year. You can mail your subscription application to Trudy at P.O. Box 4025; Castlecrag, 2068; NSW, Australia, or, if you're in the US, you can send a check in US funds to Janey Graves, PO Box 134; Osawatomie, KS 66064. Contact Trudy at quantumleap88@hotmail.com or visit her website, **Completely Scott** at www.angelfire.com/stars/scottbakula

The farewell issue of *Quantum Quest* (#29) was sent to subscribers in March. (See p.1) Although we are sorry it had to go, Emma and Diane have resurrected the same format as *Essentially Enterprise*, the first issue having been mailed in August. To join, write to Diane Fowler 15 Weavers Close; CREWKERNE; Somerset; TA18 8EN UK. UK price £10 for four issues, Europe £11, elsewhere £14, USA \$20 in US funds. Emma can be reached via e-mail: emmacmfee@aol.com or visit her website <http://www.geocities.com/essentiallyenterprise/index.htm>

Gillian Earthy of the UK is still going strong with her quarterly zine devoted to Scott, called *Basically Bakula*. Information about current membership rates and details about the past few newsletters can be found at her website <http://www.aearthly.freemove.co.uk/index.html>. The rate for US members is still \$15US, check payable to Janey Graves at the address above. For submissions and letters of comment contact Gillian at basicallybakula@hotmail.com

Janey Graves has two small websites for sharing Scott-related pix and sound files, located at <http://pages.ivillage.com/janeybkla/> and <http://pages.ivillage.com/billiegraves/>

Jo Fox has an incredibly large and up-to-date website, called the **Quantum Café**. Be prepared to spend a little time feasting your eyes and downloading photos at www.joorl.com

The official French Fan Club, **Les Chroniques Quantum** is still happily (and seriously) running. There are three 60-page issues/year, each with lots of drawings and a wonderful cartoon. Micheline Caputo is really happy to have wonderful people who can make drawings that are more realistic and beautiful than a lot of professional publications. In June there was a special issue featuring crossovers (in French) with such series as *Charmed*, *Profiler*, *Ally McBeal*, *Harry Potter*, *ER*, *JAG* and lot more. USA rate to subscribe is \$30 for three issues. Send IMPO to: Christine Didier 801 Rue CENTRAYRARGUES; Appart 33; Résidence IFS; 34070 Montpellier FRANCE. "Dean Stockwell, from Midshipman Donald Martin to Admiral Al Calavizzi," a wonderful fan-written biography featuring Dean's career, was published in 1997, translated into English, and is still \$20US, plus shipping (varies upon destination). Contact Marine Vion at sbi22@free.fr if interested.